

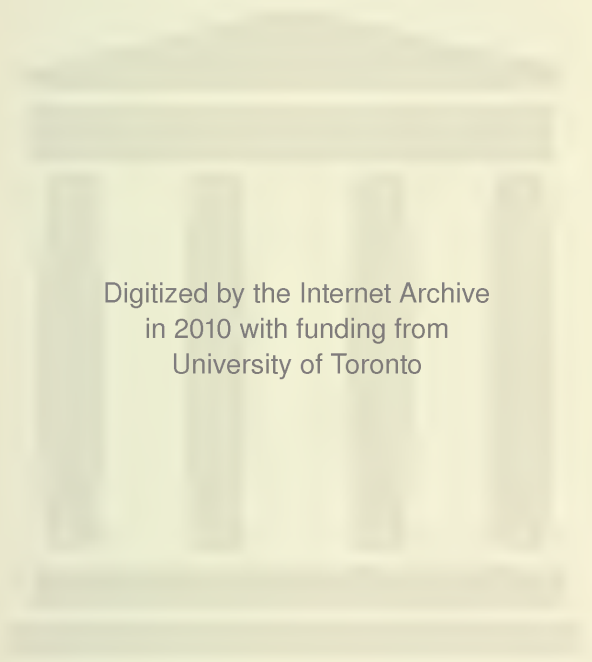


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VIRGIL

WITH

AN INTRODUCTION AND NOTES

BY

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FORMERLY SCHOLAR OF BALLIOL AND FELLOW OF MERTON

VOL. II

NOTES

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BUCOLICA.

ECLOGA I.

TITYRUS.

MELIBOEUS. TITYRUS.

THIS Eclogue fixes its own date, shortly after B.C. 40 (713 A.U.C.), when, by an agreement of the Triumvirate, Octavianus distributed the country lands among the veterans, twenty-eight legions of whom had to be satisfied. The inhabitants of Cremona suffered first, then those of Mantua ('nimum vicina' Ecl. ix. 28), and among them Virgil; though, as appears from Ecl. ix. 7-10, he had hoped that he might be allowed to keep it. He then went to Rome and obtained from Octavianus the restitution of his property, at the instance of Asinius Pollio (a strict disciplinarian and no friend to military licence), Alfenus Varus, and Gallus. This poem expresses his gratitude to Octavianus.

Meliboeus, a dispossessed and exiled shepherd, encounters Tityrus fortunate in the undisturbed possession of his homestead. Tityrus is represented as a farm-slave who has just worked out his freedom; and this symbolises the confirmation of Virgil in his property, the slave's master representing Octavianus, and the two ideas of the slave's emancipation and Virgil's restoration being so mixed up as to confuse the whole narrative; which is at one time allegorical, at another historical. [See Conington, General Introduction to the Eclogues, p. 15.]

On the relative date of this and Ecl. ix see Introd. to ix.

Bucolica (Βουκολικά) are poems treating of pastoral subjects. *Eclogae* (ἐκλογαί, selections) are short unconnected poems. Statius (Silv. iii. pref.) applies the title to one of his own poems; Ausonius (Idyll 11, pref.) to an ode of Horace. Pliny (Epist. iv. 14, 9) doubts whether to call a collection of short poems 'epigrammata,' 'idyllia,' 'eclogae,' or 'poemata.' See Bentley, Pref. to Horace, p. ix.

2. *silvestrem musam*, 'a woodland strain.' Cp. Lucr. iv. 589 'Fistula silvestrem ne cesset fundere Musam,' and 'silvae' Ecl. iv. 3. *meditaris*, 'compose,' 'practise;' cp. Hor. S. i. 9. 2 'Nescio quid meditans nugarum,' and Epp. ii. 2. 76 'versus meditare canoros.'

4. *lentus*, 'lounging,' 'at ease;' participial form, like 'sentus' (Aen. vi. 462), perhaps = 'lying (or laid) down,' whence the other uses of 'careless,'

'slow,' 'sluggish' ('lentum marmor' Aen. vii. 28), and then 'pliant' or 'hanging loosely:' though its uses are generally traced almost in the reverse order to this. For this passage cp. Martial, ii. 46. 7 'Tu spectas hiemem succincti lentus amici.'

6. *deus*. Virgil here strikes the first note of that worship of the Emperor which characterised the age and its poetical expression. See Sellar, Virgil, ch. i. pp. 14-21.

10. *quae vellem*, 'what I please.' The imperfects 'vellem,' 'nollem,' 'mallem' are as it were stereotyped formulae, and so independent of the ordinary 'sequence of tenses,' which here would naturally demand 'velim' ('permisit' being a perfect proper, i.e. a 'primary' tense). *permisit ludere*, cp. Aen. ix. 240 'permittitis uti,' and Cic. 2 Verr. v. 9. 22 'conjecturam facere permittam.' Here, however, the construction is = 'mihi permisit meas-boves-errare' (τὸ τὰς ἐμὰς βοῦς πλανᾶσθαι); see Con. *ad loc.* *ludere*, as Gk. παίζειν, with cogn. accus. = 'to utter in sport,' 'compose light strains:' cp. G. iv. 565; Hor. Od. i. 32. 2.

12, 13. *usque adeo*; see on G. i. 24. *turbatur*, impersonal, 'there is tumult, or riot.' *protenus*, 'onward;' the original meaning in prose, almost superseded by the secondary temporal sense of 'forthwith.' Cp. Aen. iii. 416, vii. 514, x. 340.

14, 15. *namque*, unusually late in the sentence; cp. Aen. v. 733, and (on one interpretation) x. 614. Livy and later prose writers sometimes place it second in a clause; 'nam' always comes first. *conixa*, i.q. 'enixa,' 'having brought forth,' Aen. iii. 327. *silice in nuda*, 'on the bare hard road' (which was paved with silex). 'Silex' in prose always masc.; in poetry common.

16, 17. 'Often, I mind, this mischief was foretold me, had I but had sense to see it, by lightning striking an oak.' *si ... fuisset* may be called technically the protasis to a suppressed apodosis (et nunc intellexissem); but neither Latin nor English requires the expression of this further thought: cp. Aen. vi. 359. *non laeva* go together = 'not stupid,' (Gk. σκαιός); cp. Aen. ii. 54; Hor. A.P. 301 'O ego laevus' = 'fool that I am!' For *de caelo tactas* cp. Tac. Ann. xiii. 24; Liv. xxvi. 23; for the idea of ill omen, Cic. Div. i. 10-12.

18. This verse is wanting in all but two late MSS. (the 'Oblongus' and 'Longobardicus' of Pierius, v. Ribb. Prol. xiii. 16, p. 354), and has obviously got in from Ecl. ix. 15. Modern editors retain it only for the sake of the accepted numeration.

19. *iste deus*, 'your god,' referring to l. 6. *da* = *dic*; cp. Hor. Sat. ii. 8. 5 'da . . . quae ventrem placaverit esca'; Ter. Haut. prol. 10 'quam ob rem has partes didicerim, paucis dabo.' It was perhaps a colloquial idiom. So 'accipe' = 'audi' Aen. ii. 65. Cp. 'habere' = 'to know,' Ecl. ii. 2.

22. *depellere*, 'drive in' (to the city). 'de' denoting the destination, as 'deducere' (colonian, consulem, etc.), 'demittere' (naves in portum). For another sense cp. Ecl. iii. 82, G. iii. 187.

25, 26. *extulit*, 'has raised' (perf.) or 'rears' (aorist, cp. G. i. 49); either of which senses is agreeable to Latin idiom. *viburna*, 'shrubs;' acc. to some, guelder-roses; but possibly connected with 'viere,' denoting any tough ('lenta') or pliant shrub used for binding fagots.

28-31. Tityrus, having saved enough (see below on 'peculi' l. 33), went

to Rome to buy his freedom from his master. On the symbolism of this see introduction to this Eclogue. *inertem*, 'indolent,' 'unambitious;' 'quod peculii rationem antea non habebat' Forbiger. *candidior*, 'somewhat grey;' Tityrus obtains his freedom late in life. *cadebat*, 'began to fall;' *habet*, because Amaryllis is now his partner; *reliquit*, because Galatea has ceased once for all to be so. For *postquam* with imperf. of something *begun* in past time cp. Sall. Jug. xiii. 5 'postquam omnis Numidia potiebatur,' and other examples cited by Kritz *ad loc.*; Jug. xxviii. 2, liii. 7, etc.; Tac. Ann. i. 4. 39, ii. 23, vi. 15.

33. *peculi*, the private property ('savings') of slaves—see Dict. Ant. s. v. 'Servus;' also of property in general, 'aerugo et cura peculi' Hor. A. P. 330, and in legal terminology of the private purse of a wife, a son, or daughter, etc.: cp. Liv. ii. 41 'peculium filii.'

36. *gravis aere*, 'with a golden burden;' lit. 'laden with money.'

38. *sua arbore*, 'their native tree:' cp. vii. 54, G. ii. 82, Aen. vi. 206. 'Suus' passes from the purely reflexive sense into that of 'one's own,' and so nearly = 'proprius.'

39. *aberāt*. For this lengthening before a vowel of '-āt' of 3 sing. impf. cp. G. iv. 137, Aen. v. 853, vii. 174, x. 383, xii. 772; and for the whole question of such lengthening of short final syllables in Virgil see Prof. Nettleship's Excursus to Aen. xii. in Conington's edition, showing (1) that Virgil never allows himself these licences except in *arsis* (i. e. in the emphatic syllable of a foot), and but seldom where there is not (as here) a slight break in the sentence; (2) that he deliberately introduced them as antiquarian ornaments. The '-at' of imperfect was originally long, and is so frequently in Plautus and Ennius: see Corssen, 'Aussprache,' ii. p. 489; Wordsworth, 'Fragments and Specimens of Early Latin,' Introd. xviii. 5; Wagner, *Aulularia*, Introd. p. xix; and my Introd. to Terence, *Andria* (2nd edition), pp. xxiv-xxvi ('Catena Classicorum' series).

40. *arbusta*, 'orchards' or 'vineyards,' i. e. places planted with trees at due intervals on which vines could be trained; whence adj. 'arbusativae vites' (Columella), 'arbusus ager' Cic. Rep. v. 2. 3; Pliny, x. 29. The meaning 'trees' or 'shrubs' is frequent in Lucretius with nom. 'arbusta,' because 'arbores' cannot come into hexameter verse: but 'arboribus' can, and so in the only example of 'arbusitis' in Lucr. (v. 1378) the word has its proper meaning (Munro, vol. i. 187). 'Arbustum' = 'arbos-tum' (cp. 'virgul-tum, salictum'), and 'arbor-e-tum' is another form of the same derivative.

41-43. *quid facerem?* Deliberative conj. 'what was I to do?' *praesentes*, 'ready to help.' So G. i. 10, Aen. ix. 404; Hor. Od. i. 35. 2: cp. Cic. Tusc. i. 12. 28 'Hercules tantus et tam praesens habetur deus.' For slightly different uses see G. ii. 127, Aen. v. 363. *divos*; see above on l. 6. *iuvenem*; see on G. i. 500.

45, 46. *primus*, in sense adverbial = 'primum.' Cp. G. i. 13, Aen. vii. 117; and see note to Aen. i. 8. *submittite*, 'rear,' as in G. iii. 78, 159; a sense established by passages in Varro and the 'Scriptores Rei Rusticae' (see Forcellini), but eminently by one in Columella (vii. 3. 13) 'Suburbanæ (regionis opilio) teneros agnos, dum adhuc herbae sunt expertes, lanio tradit; ... submitti tamen etiam in vicinia urbis quintum quemque oportebit.'

See also Varro, R. R. ii. 18, iii. 4. 8. Servius, Wagner, etc. explain it as = 'yoke' ('submittite iugo'); but there seems no mention of agriculture here: and the other explanation that it = 'breed' ('submittite tauros vaccis') seems unlikely, for the phrase would rather be 'submittite vaccas tauris.' Forb. objects to the meaning 'rear,' as inappropriate to full-grown bulls ('tauri'); but it seems natural to speak of rearing a bull (from its birth to maturity).

47-49. *tua* acc. to Con. is a predicate, 'shall continue yours;' cp. Ecl. ix. 4. But *manebunt* contains a predicate (= 'shall be lasting'); '*tua*' naturally goes with '*rura*.' *et tibi magna satis* is then in apposition, 'large enough, too, for you' (*et* = '*et quidem*'). *quamvis*, etc., 'Though all your land is choked with barren stones or covered with marsh and sedge.' *que* is disjunctive, cp. Aen. vi. 616. *palus* probably refers to the overflowing of the Mincio; cp. Ecl. vii. 13. *limoso iunco*, rushes which grow in mud, 'sedge.' It seems better to take *omnia pascua* as used loosely of the whole farm, than (with Con.) to separate the two words, '*omnia*' = the whole farm, and '*pascua*' the pastures by the river.

50. *temptabunt*, 'poison;' so of disease, etc., G. iii. 441; Hor. Sat. i. 1. 80 ('*temptatum frigore corpus*'). *graves fetas* = 'the pregnant ewes;' the two words conveying much the same idea. For 'graves' cp. Aen. i. 274; for 'fetas,' Ecl. iii. 13, Aen. iii. 630; Hor. Od. iii. 27. 4.

52, 53. *flumina nota*, 'Mincio and Po, if we are to be precise' (Con.). But need we be precise? The scenery of the Eclogues is too vague and too much mixed up with conventionalities. *nota* 'caritatis notionem continet' (Forb.); cp. G. i. 363, Aen. ii. 256, iii. 657, etc. *fontes sacros*. A regular epithet, embodying the belief that every fountain and stream had its divinity. So *ἱερὸν ὕδωρ* Theocr. vii. 136; cp. Hor. Od. i. 1. 22, and iii. 13 (addressed to the 'fons Bandusiae'); Milton, 'Ode to the Nativity,' 184:

'From haunted spring and dale,
Edged with the poplar pale.'

54-56. *quae semper* (i. e. 'suasit,' etc.), 'as hitherto.' *vicino ab limite* is generally regarded as a repetition and explanation of '*hinc*;' cp. Ecl. iii. 12, Aen. ii. 18, vi. 305, vii. 209. Both expressions illustrate the idiom, common to Greek and Latin, of expressing direction as *from* a particular point, where English says *at* or *towards*: cp. 'a dextra,' 'a tergo,' *ἐξ ἀριστερᾶς. ἐκ πασσαλόφιν* (on the peg), etc. Dr. Kennedy takes '*vicino ab limite*' with *saepes*, 'the hedge upon your neighbour's boundary;' which perhaps is simpler. Forbiger and others, by taking '*quae semper*' with *depasta* (est) as a relative clause, have found needless difficulty in the sentence: and the conjectures 'serpit' or 'superat' for 'semper' are equally needless. Translate: 'On one side, as hitherto, the hedge upon your neighbour's boundary, where bees of Hybla suck the willows' blossoms, shall oftentime woo sleep to your eyes with its murmuring hum.' A good illustration of the use made of Virgil by later Roman poets may be seen in Ansonius, Ep. xxv. 12 '*Hyblaeis apibus saepes depasta susurret*.' *Hyblaeis* possibly an artificial epithet, like '*Poenos leones*' and '*Armenias tigres*' (Ecl. v. 27, 29), '*Cymaeos taxos*' (ix. 30), '*Amyclaeum canem Cretamque pharetram*' (G. iii. 345): but as Hybla was in Sicily, it is probably one of the confusions of Italian and Sicilian scenery which abound in the Eclogues.

57, 58. *frondator*. Servius distinguishes three kinds of the 'frondator's' work: (1) lopping boughs, etc.; (2) stripping off leaves of elm or other trees for fodder; (3) clearing away the leaves of vines to let the sun on to the grapes ('pampinatio'): cp. Ecl. ix. 60, G. ii. 397-419; and Catull. lxiv. 41 'Non falx attenuat frondatorum arboris umbram.' tua cura = 'deliciae tuae,' 'your delight,' 'your pets;' cp. x. 22.

60. *leves*, 'on the wing;' cp. G. iv. 55 (of bees); Aen. vi. 17 (of Dædalus); and 'sublimis' Aen. i. 415. *ergo* resumes a previous thought—'Yes, sooner shall . . .'. For the idea cp. Aen. i. 607-9, v. 76; and the speech of the Corinthian Sosicles in Herod. v. 92—*ἡ δὲ ὁ τε οὐρανὸς ἔσται ἐνερθε τῆς γῆς, καὶ ἡ γῆ μετέωρος ὑπὲρ τοῦ οὐρανοῦ, καὶ οἱ ἄνθρωποι νόμον ἐν θαλάσῃ ἔξουσιν, καὶ οἱ ἰχθύες τὸν πρότερον ἄνθρωποι, ὅτε γε ὑμεῖς, ὦ Λακεδαιμόνιοι . . . τυραννίδας κατὰγειν παρασκευάξεσθε*. This latter passage may (as Keightley and Conington) have suggested Virgil's language here: but such impassioned appeals for the reversal of nature's laws, sooner than that something unlikely or undesirable should happen, rise naturally to the lips of any orator or poet. Thus in Sir Walter Scott's 'Lay of the Last Minstrel,' Canto I. stanza xviii, the Ladye of Branksome

'Raised her stately head
And her heart throbbed high with pride;
'Your mountains shall bend,
And your streams ascend,

Ere Margaret be our foeman's bride!'"

62. *pererratis amborum finibus*, 'both having wandered over their bounds.' The Araris (Saône) is a river of Gaul, but rises in Alsace, then (as now) German. But Virgil's geographical ideas and expressions are often vague.

66. *Oaxen* is generally explained to be the river which flows by Áxus or Oaxus, a town in Crete, mentioned by Herodotus, iv. 154. The O seems to represent the digamma of an original *Faξos*, just as *ou* (and sometimes *o*) represents the corresponding V sound in Greek transliteration of Roman names; see Roby, Lat. Gr. Preface, pp. xxxv. sqq. But for *Cretae* (Heyne, Forb., Wagn., and Con.) Ribbeck and others print 'cretæ,' explaining 'rapidum cretæ Oaxen' as 'the chalk-rolling Oaxes,' i.e. the Oxus, or Jihun, of Central Asia. The two would of course be undistinguishable in uncial MSS. Servius' note ('Hoc est, lutulentum, quod rapit cretam') is the earliest suggestion that Virgil wrote 'cretæ,' the gen. of 'creta,' chalk. This interpretation is defended by Dr. Kennedy, in an Excursus to his notes on Ecl. I, on the grounds (1) of want of evidence for a Cretan river Oaxes, (2) the appropriateness of the wilds of Asia to complete the picture suggested by 'Afros,' 'Scythiam,' and 'Britannos,' and (3) that the idea of 'chalk-rolling' agrees with epithets elsewhere applied to the Oxus. The fact that 'rapidus' with genitive (=rapax, ἀρπακτικός) is not elsewhere found, is perhaps not a conclusive argument against this view, for the genitive with adjectives is very freely and boldly used by Latin poets: but the balance of authority among scholars is at present in favour of the other interpretation.

67. *penitus*, 'utterly;' cp. Aen. ix. 141. *toto divisos orbe* is variously

taken as (1) 'separated by the whole world' from the Oaxes, (2) 'separated from the whole world' (cp. Hor. Od. i. 35. 29 'ultimos orbis'). The remoteness of Britain is the point, whatever be the exact construction of 'toto orbe.'

70. *post* seems to be adverbial, and a repetition of *longo post tempore* in l. 68: *aliquot mirabor aristas* will then = 'shall I see with wonder a few poor ears of corn'—i.e. a scanty harvest from the bad farming of the soldiers. The explanation '*post aliquot aristas*' = 'after a few harvests,' is supported by Claudian, Quart. Cons. Hon. 372 '*decimas emensus aristas*;' but Claudian may have misunderstood Virgil. Possibly *pauperis* and *caespite congestum* in l. 69 have (as suggested by a writer in 'Journal of Philology,' vol. iii. p. 278) the force of predicates—'shall I wonder to find the roof of my cottage, which will then be damaged ('*pauperis*'). rudely heaped with sod'—expressing the same idea of deterioration as *aliquot*.

71. *novalia* [or '*nouales*,' sc. '*agri*'] = (1) fallow land; (2) land already cultivated, but for the first time ploughed (Pliny, Columella, etc.); (3) (as here, and G. i. 71) 'tilth' or cultivated land in general, cp. Stat. Theb. iii. 644 '*dira novalia Cadmi*.' In Juv. xiv. 148 it seems to be used for standing crops, just as, conversely, *segetes* below = 'corn-fields.' *Impius miles*, 'some ruffian soldier;' opposed to '*pius*' in the sense of 'good,' 'decent.'

74-77. *nunc* with imperative is often ironical, = 'with this before you.' So '*i nunc*' Aen. vii. 425. *pendere*, of goats browsing on the cliffs: cp. '*pendentes rupe capellas*' Ov. Pont. i. 8. 51.

80-82. *poteras*. 'You might as well have stayed.' The ordinary idiom would be '*posses*' = you could if you wished ('*si velles*'): but the indic. mood represents the possibility as a fact. The same tendency to express possibilities or suppositions as facts appears in the use of indic. for more usual subj. in apodosis of conditional sentences [e.g. '*Etsi non iactaret . . . laurus erat*' G. ii. 133]; and in Greek in phrases like *ἔδει, ἦθελον*, where *ἔδει ἄν, ἦθελον ἄν* would be more usual, or *ἄρ' ἦν* Soph. O. C. 1697. See Madvig, Gk. Synt. § 118 *a*, and Prof. Jebb's note to Soph. Ajax, 1400. Other examples are Hor. Od. i. 37. 4 '*tempus erat*' (i.e. '*esset, si vellemus*'), Sat. ii. 1. 16 '*iustum poteras et scribere fortem Scipiadam*,' Epp. i. 4. 6 '*Non tu corpus eras sine pectore*,' Aen. ii. 55, iv. 19, xi. 112. *super*, prepos.; cp. Aen. vi. 203. *mitia*, 'mellow.' *pressi lactis*, 'cheese;' cp. l. 35 and G. iii. 401.

ECLOGA II.

ALEXIS.

Corydon, a shepherd, deplures the indifference of Alexis, his master's favourite slave, and his own infatuation. Parts of the Eclogue are modelled very closely from Theocritus xi, where the Cyclops addresses Galatea: and Corydon is a mixture of the ordinary Theocritean shepherd and the Cyclops. The date of the poem is uncertain; but it was earlier than Ecl. v. (see v. 86, 87), and possibly than Ecl. iii, which is there mentioned after it.

1, 2. *ardebat*, 'madly loved;' cp. similar uses of '*depereo*,' and for the construction of a neut. verb, as act. *κατὰ σύνεσιν*, 'exit' Aen. v. 438. *nec* ... *habebat*, 'he knew not what to hope for;' cp. the use of '*dare*' = 'to tell,' Ecl. i. 19. Cic. Att. vii. 19 'de pueris quid agam non habeo.'

3-5. *cacumina* is sometimes taken as acc. of respect with *densas*, but the analogy of Ecl. ix. 9 favours the ordinary view that it is in apposition to *fagos*. *incondita*, 'artless,' i.e. unpremeditated, like '*incomptus*' G. ii. 386. '*Condere*' is the technical term for regular composition, e.g. Ecl. vi. 7; Hor. A. P. 436; Lucr. v. 2. So Milton, Lycidas 11, 'build the lofty rhyme.' For the idea of '*incondita* ... *iactabat*' cp. Lycidas 186-9:

'Thus sang the uncouth swain to the oaks and rills

With eager thought warbling his Doric lay.'

iactabat, 'flung wildly;' cp. Aen. ii. 588.

10, 11. *rapido*, 'fierce;' cp. G. i. 92, iv. 263, 425. The word seems nearly = '*rapax*,' from the same root denoting swift, and so violent, motion. '*Rapidi leones*,' quoted from Lucr. iv. 712, is incorrect for '*rabidi*.' *allia*, 'garlic;' *serpyllum*, 'wild thyme.'

12. *mecum*. Does this go with *resonant*, 'echo with cicalas and with me' (i. e. no one else stirring)? or does it = 'apud me,' 'circa me'? For the former (Forb., Con.) cp. G. i. 41, 75, ii. 8, iv. 463; for the latter, Aen. iv. 114. On the whole, the latter suits the context best. 'Everything else is reposing—cattle, lizards, and reapers: but I keep following your track in the blazing heat, with cicalas chirping all round me.' This last touch can be appreciated by any one who has walked along an Italian road on a summer's day.

14-16. *tristis*, 'peevish' or 'sullen:' so '*tristis Erinys*' Aen. ii. 337; '*navita tristis*' (Charon) vi. 315. Cp. Prop. i. 6. 10 '*irato tristis amica viro*.' *esses* strictly refers only to '*ille*,' the former love—'*quamvis ille niger esset, quamvis tu candidus sis*.'

17, 18. *colori*, either 'beauty' (as consisting in colour), or 'complexion.' *ligustra*, 'privet.' *vaccinia*, perhaps the 'blueberry' or 'whortleberry' ('*Vaccinium myrtellus*' Linnæus). But the resemblance to *δάκινθος* naturally suggests 'hyacinth,' and it is more likely that Virgil intends to represent the *δάκινθος* of Greek poetry, which seems to have included such flowers as '*gladiolus*,' '*larkspur*,' and '*iris*.' See Liddell and Scott, sub voce.

20. 21. *nivei* is variously taken with *pecoris* (Servius, Voss.) and *lactis* (Forb., Con., Ribb., and most edd.); '*niveum lac*' being like Hom. *γάλα λευκόν*. The quasi-Greek genitive after '*dives*,' '*planus*,' '*fertilis*,' '*inops*,' etc. is too common in the Augustan poets to require illustration. *Siculis*, in imitation of Theocr. xi. 34, where the Cyclops boasts his pastoral wealth to Galatea.

24. *Dircaeus*, i. e. Theban; Amphion being a Boeotian hero, at whose playing Thebes arose beside the spring of Dirce. *Actaeo Aracyntho* seems a geographical solecism; '*Acte*' being an old name of Attica, and '*Aracynthus*' a mountain in Aetolia. Dr. Kennedy suggests that Virgil took the line direct from some Alexandrian poet—'*Ἀμφίων Διρκαῖος ἐν ἀκταίῳ Ἀρακύνθῳ*;' and that *ἀκταῖος* really = 'craggy,' from a later use of *ἀκτή* by Alexandrine poets. Virgil himself, however, knew *ἀκτή* in its earlier

sense of 'shore;' cp. Aen. v. 613. For the hiatus cp. Aen. vii. 631 reff. For the 'hiatus,' or non-elision of vowels, between 'Actaeo Aracyntho,' cp. Ecl. vii. 53, viii. 108, G. i. 4, iii. 60, Aen. iii. 696, xi. 480, and many other examples collected by Gossrau, Excurs. de Hex. Virgilio, ii. § 6. See also Forbiger's note to Ecl. ii. 53; Terence, Andria ('Catena Classicorum' series), Introd. pp. xxxv-xxxviii; and Kennedy, Appendix ('Virgilian Prosody'), pp. 621, 622.

25-27. *non sum adeo informis*, 'I am not really plain;' cp. Aen. iv. 96, and see note to G. i. 24. *placidum ventis* (instrum. ablat.); cp. G. iv. 483, Aen. i. 66, iii. 69, v. 763; and Soph. Ajax, 674 *δενῶν δ' ἄημα πνευμάτων ἐκούμισε στένοντα πόντον*, where Prof. Jebb points out that 'in the idiom of Greek and Roman poetry physical causes are often spoken of as personal agents endued with will and choice,—able either to produce or repress a particular effect. Thus the winds are powers which can trouble or can calm the sea.' Cp. Hor. Od. i. 3. 16 'Noti, Quo non arbiter Hadriae Maior, tollere seu ponere vult freta.' The suggestion that '*placidum ventis*' = *ἀνήμερος* is unnecessary. *fallit* [Pal. 1.] is adopted by Ribb., Forb., Con., etc. '*fallat*,' [Rom., Pal. 2, and lesser codd.] by Heyne. The indic. is best, for he means that there can be no deception in such a mirror: *si* then = 'since,' 'seeing that.'

30. *viridi hibisco* is variously explained as abl. = 'with a rod of green hibiscus' (? mallow), or dat. = 'to the green hibiscus,' i. e. to feed; cp. for the construction Hor. Od. i. 24. 18 '*nigro compulerit Mercurius gregi*.' Calpurnius (3rd cent. A. D.) seems to allude to the esculent qualities of the plant, '*Certe ne fraga rubosque Colligerem, viridique famem solarer hibisco Tu facis, et tua nos alit indulgentia farre*' (Ecl. iv. 32—a shepherd addressing his patron). Pliny (A. D. 23-79) says '*hibiscus*' was '*a parsnip*.' Dioscorides (A. D. 60?) and Palladius (A. D. 355) '*a mallow*.' But in Ecl. x. 71 Virgil seems to conceive of it as something pliant (? willow), used for basket-making.

34, 35. *paeniteat*, potential, as in x. 17; 'nor can you repent of having frayed your lip with the reed:' cp. Lucr. iv. 588 (of Pan) '*Unco saepe labro calamos percurrit hiantes*.' *faciebat*, 'was ready to do;' cp. *ἐδίδουν* = 'was for giving' and so 'offered.'

38. *ista*, because Damoctas had already given it to Corydon; 'Tis yours, and finds in you my worthy successor' (*secundum*). Cp. Hor. Od. i. 12. 17 '*Nec viget quidquam simile aut secundum*,' and Ecl. v. 48 '*alter ab illo*.'

40. *nec tuta . . . reperti*, 'found in no safe valley,' and therefore a more valuable present. If *nec* here, as ordinarily, represents '*neque*' = '*et non*,' the copula '*que*' contained in it conveys something of the force of *καὶ ταῦτα*, 'and that too.' But '*nec*' was originally an intensified form (by addition of the demonstrative element -c(e)) of the old negative '*ne*;' the two forms '*ne*,' '*nec*' surviving in such words as '*ne-fas*,' '*ne-fandus*,' '*ni-mirum*,' '*nec-opinus*,' '*nec-uter*,' '*neg-otium*,' etc.; and '*non*' being an abbreviation of '*noenu*' (Lucr. iii. 199, iv. 712), i. e. '*ne oenum (unum)*,' 'not one.' '*nec*' is found in XII Tables, e.g. Tab. V. § 4 '*cui suus heres nec escit . . . si adgnatus nec escit*' (i. e. '*non sit*'). It is possible

that Virgil, who occasionally affected archaisms, may have here used 'nec' in its old sense, and that 'nec tuta' may simply = 'non tuta.'

41. **etiam nunc**, showing them to be under six months, after which age the spots disappear. *μαννοφόρος* (wearing collars), in the corresponding passage of Theocr. (xi. 40), is by some referred to spots. Might Virgil have mistaken it? Cp. Ecl. viii. 41, 58.

43. **abducere**. Poetical construction of infin. after *orat*; cp. Aen. vi. 313.

48-50. **pallentes**, 'yellow' violets (or, as some think, wall-flowers). **anethi**, 'dill' or 'fennel,' an aromatic plant with a yellow flower. **casia**, an aromatic shrub (sponge-flax?) with leaves like the olive, G. ii. 462. **vaccinia**, above, l. 18; here = 'hyacinths.' **mollia**, 'bending' or 'pliant:' so of corn Ecl. iv. 28, horses' necks G. iii. 204, waving hair Aen. ii. 683. See Dr. Kennedy's note here. **calta**, 'chrysanthemum' or 'marigold.'

51. **mala**, i.e. those called 'Cydonia' (perhaps quinces): cp. Martial, x. 42 'Tam dubia est lanugo tibi, tam mollis, ut illam Halitus et soles et levis aura terat: Celantur simili ventura Cydonia lana, Pollice virgineo quae spoliata nitent.' This description suggests the bloom of peaches: but Pliny tells us they were not known in Italy till later.

53, 54. **cerea**, of waxen colour, yellow. **huic quoque** . . 'This apple too shall have due honour.' Corydon speaks as though standing in his garden, turning to the different plants: 'huic' is used *δεικτικῶς*, like Greek ὅδε. **prunā**; **hōnos**. On the 'hiatus' see note to Aen. i. 405. **proxima**, 'which comes next,' either in the garden (see on 'huic' above); or in the bouquet (which agrees better with l. 55).

58. **austrum**, the Sirocco; called by Horace 'plumbeus' (Sat. ii. 6. 18), by Aeschylus *δενδροπήμων βλάβα* (Eum. 938). **perditus**, 'undone,' i.e. by love.

61. **arces**, not cities in general, but Athens, which to a Greek shepherd would be the noblest of cities.

66. **iugo**, abl. instrum. with *referunt*, 'draw home.' **suspensa**, uplifted, so as not to touch the ground—opposed to 'depressa,' and probably the same idea as 'vomere inversum' Hor. Epod. ii. 63, though some quote this to support another explanation 'suspensa iugo,' 'hanging from the yoke'—i.e. the pole ('temo') being tilted on to the top of the yoke so as to throw the plough on its back. For 'suspensa' cp. Aen. vii. 810, 'Suspenso gradu ire' (on tiptoe, lightly) Ter. Phorm. v. 6. 28, 'evagata noctu suspenso pede' Phaedr. ii. 4. 18, 'suspensa levans digitis vestigia primis' Ciris 212, 'tenui suspendere sulco' G. i. 68; and for 'iugo referunt,' Ov. Fast. v. 497 'Tempus erat, quo versa iugo referuntur aratra.'

70. An unpruned or half-pruned vine would be a reproach and sign of bad husbandry: cp. Hor. Sat. i. 7. 30, 31.

71. **Quin tu paras?** is a mild imperative, 'why don't you?' (quin = qui non), and corresponds to the Greek idiom τί οὐκ with aorist; cp. Aen. iv. 99; Aesch. Pr. V. 747; Soph. O. T. 1002. Hence (by a process analogous to that which produces the Greek idiom οἷσθ' ὃ δρᾶσον) 'quin' is associated with imperative 'quin age' (G. iv. 329), and finally becomes a mere particle of transition = 'moreover' (Aen. i. 279, iii. 403, etc.). **usus**,

'practical experience,' as in G. ii. 22 (where see Con.): cp. Lucr. iv. 852 'ex usu vitæ' = 'the experience of life.' In 'usu (usus) venit' = 'it happens,' the word seems to mean 'occasion.'

ECLOGA III.

PALAEEMON.

MENALCAS.

DAMOETAS.

PALAEEMON.

A rustic singing-match, modelled on Theocritus (esp. Idyll v), between two herdsmen, Menalcas and Damoetas, with Palaemon as umpire. They sing alternate couplets ('amoebæan' singing), and Palaemon declares the match drawn. The scenery is partly Sicilian, but not specially localised. The date is uncertain; but it was written before Ecl. v. (Ecl. v. 87). It speaks of Pollio (ll. 84-89) as encouraging Virgil in pastoral poetry, and the inference has been drawn that it must have been written not later than B.C. 43, the 27th of Virgil's age, when Pollio was appointed 'legatus' in Gallia Cisalpina: but this can hardly be taken as a decisive landmark.

1. **cuium**. This adjectival pronoun had become obsolete in Virgil's time, and his use of it was parodied by an unknown critic (Ribb. Prol. viii. p. 99), 'Dic mihi Damoeta, "cuium pecus" anne Latinum? Non; verum Aegonis nostri sic rure loquuntur.' It is found in Plautus, e.g. Trin. i. 2. 7 'Cuia vox prope me sonat?' in Terence, e.g. And. iv. 4. 24 'cuium puerum;' and once by Cicero, Verr. ii. 1. 54, apparently in a legal formula—'cuia res sit, cuium periculum.'

3-6. **ipse**. 'The master;' cp. Plaut. Cas. iv. 2. 20 'Ego eo quo me ipsa misit,' Ter. And. ii. 2. 23 'ipsus tristis,' and Juv. v. 86. Con. and others quote Catull. iii. 6 'suamque norat Ipsam tam bene quam puella matrem,' where however R. Ellis takes 'ipsam matrem' together. Cp. the proverbial phrase *αὐτὸς ἔφα* 'the Master said,' orig. of Pythagoras, of Socrates Ar. Nub. 219—whence our 'ipse dixit.' For the hiatus 'pecorī ēt' see Introd. IV.

8. **qui te, sc. corruperit**, or some such taunt. **transversa**, neut. plur. used adverbially; cp. G. iii. 149, etc. Does it = 'looking the other way,' or 'looking askance at?' Cp. Aen. v. 19.

10, 11. **arbustum**, 'orchard' or 'vineyard;' see on Ecl. i. 40. **mala**, malicious: so in legal term 'malus dolus,' 'mala fraus.'

16. 'What are owners to do, when thieves are so bold?' (as Damoetas in stealing Damon's goat). This seems better than the explanation adopted by Con., that **fures** is comic for 'servi' (cp. Hor. Epp. i. 6. 45), and that the line means, 'Will not masters be as audacious as their slaves?' Damoetas, to whom 'fures' applies, is not Damon's slave, and is represented as himself possessing flocks (l. 29) and fine cups (l. 44).

17-19. *excipere* = 'to await,' for attack or defence: here *excipere insidiis* = 'lie in ambush to catch.' Cp. *Aen.* iii. 332; *Hor. Od.* iii. 12. 10 'fruticeto excipere aprum.' *quo nunc*, etc., 'What is yonder rogue darting out at now?' *Damoetas* was just rushing out of his ambuscade.

21. *non redderet*, *delib. conj.* 'was he not to hand over?' i.e. 'should he not have handed over to me?' As *imperf. indic.* states a fact in past time, the *imp. conj.* states a supposition or possibility in past time; the English idiom for which is pluperfect, 'should have,' 'could have,' etc., and its point of view is the moment of speaking: whereas the Latin idiom goes back as it were to the past and then makes its supposition. Cp. *Plaut. Tim.* ii. 2. 96 '*Non illi argentum redderem? Non redderes*,' *Ter. And.* i. 1. 111 '*diceret*' (of something past), 'he might have said,' *G.* iv. 504, *Aen.* iii. 187, viii. 643. *reddere* here, as often, is not to give *back*, but to give duly or properly, to the right person: cp. '*reddere litteras*,' of the letter-carrier's delivery; '*rationem reddere*,' 'to render an account,' etc.

25-27. *tu illum*, sc. '*vicisti*,' from '*victus*' above. *fistula*, the 'Pann-pipe,' Gk. *σφριγξ*, of stalks fastened with wax or strings. The material, which varied, is often put for the instrument itself—thus '*avena*' (i. 2), '*calamus*' (i. 10), '*arundo*' (vi. 8), '*cicuta*' (v. 85). *in triviis*, 'in the common street,' and so to vulgar ears alone: cp. '*carmen triviale*' *Juv.* vii. 55. *stipula* is perhaps a single fife—*μόναυλος*, '*piffero*.' *disperdere*, as we say, to 'murder' a song. Transl. 'Were you not often in the streets, poor player that you are, murdering some unhappy strain on grating pipe of straw?' Milton's imitation is well known (*Lycidas* 123):

'And when they list, their lean and flashy songs

Grate on their scannell pipes of wretched straw.'

31. *depono*, 'stake:' so *καταθεῖναι ἄεθλον* *Theocr.* viii. 11.

32. *ausim*. This and '*faxo*' ('*fac-so*') are the only regular survivals after Terence of a series of future forms in -so, -sim, -sere (*indic.*, *subj.*, *infin.*), found in Plautus, old laws, etc. For examples and explanation of these forms see *Roby, Lat. Gr.* i. § 619; *Manual of Comp. Philology* (Clarendon Press), p. 217.

36. *ponam* = *deponam*, as l. 31.

38, 39. *torno*, *abl. instr.* *facili*, 'easily moving,' 'ready;' cp. '*faciles oculos*.' *hedera pallente*, according to *Con.*, is a descriptive *abl.* with *corymbos*; but it is perhaps better explained with *Forb.*, as *abl. instr.* with *diffusos*. 'On which some cunning chisel has traced the pliant vine entwined with clusters that the pale ivy spreads.'

40-42. *Conon*, of Samos, an astronomer, B.C. 260-220. *alter*, probably *Eudoxus of Cnidus*, B.C. 360 ('in *astrologia facile princeps*' *Cic. de Div.* ii. 42), whose '*Phaenomena*' (i.e. Skies and Weather Forecasts) were versified by *Aratus*, 270 B.C. Such works were used by farmers, as almanacs are now. *descripsit radio*, 'traced with his rod;' apparently, as in *Aen.* vi. 850, a phrase for scientific delineation in general. *orbem*, i.e. of the whole heavens. *curvus*, 'bending' (over the plough), '*arator, nisi incurvus, praevaricatur*' *Pliny*, xviii. 19.

45. *molli*, i.e. '*movili*' = 'soft' or 'pliant,' renders the *ὑγρὸς ἄκανθος* of

Theocr. i. 55. Cp. *κέρας ὑγρόν* ib. xxv. 206, *ὕγρως τοῖς σκέλεσι χρῆσθαι* Xen. Cyn. iv. 1, *ὕγρὸν νῶτον* Pind. P. i. 17; and see Lidd. and Scott, s.v., 'acanthus,' 'bear's foot,' so called from its leaves curling like a bear's claw: different from that mentioned G. ii. 119.

48. 'If you look to get my calf, there's no use in praising your cups.' *spectare ad* = 'to aspire to;' Cic. Vat. 10 'ipse ad imperatoris laudes videlicet a puero spectaras.' Others take it more literally, 'If you look at the heifer, you will find nothing to say for the cups;' or 'If you look at the cups, compared with ('ad') the heifer.' For *nihil est quod*, etc. cp. Aen. xii. 11.

49, 50. *numquam hodie*, a colloquial phrase, found in the comic poets, e.g. Plaut. Asin. iii. 3. 40 'Qui hodie numquam ad vesperum vivam;' cp. Aen. ii. 670. *Veniam*, etc., 'I will come to any terms you choose.' Menalcas begins as if he wished some particular judge; but catching sight of Palaemon, substitutes his name. 'Only let our judge be — well, the man coming there, Palaemon.' Dr. Kennedy would place a comma after Palaemon, making *audiat tantum* (= 'dummodo') the protasis, and *efficiam* the apodosis of a conditional sentence: but in this view he stands alone.

52, 53. *quin age*, 'come on then;' see note to i. 71. *quemquam*, sc. 'indicem,' 'I am content with any judge.' *vicine*, Damoetas calls Palaemon 'neighbour,' wishing to conciliate him.

59. *alternis*, δι' ἀμειβαίων Theocr. viii. 61. The rule of 'amoebaean' song is that the second competitor replies to the first in the same number of verses, and with parallel subject-matter.

60, 61. *Musae*, gen. sing. 'with Jove begins our song.' Forb. and Con. put a comma at 'principium,' writing 'Musae' as voc. plur.: but then would not Menalcas also address the Muses in his reply, l. 62? *colit*, 'dwelleth on' or 'haunteth;' cp. Aen. i. 15, and 'cultor,' 'cultrix,' G. i. 14, Aen. xi. 537. It repeats the notion of *Iovis omnia plena*. Con. 'impregnates' or 'makes fruitful;' but this is questionable.

62, 63. *sua*, 'that he loves,' *lauri ēt*, hiatus; see Introd. IV. and cp. l. 6 above.

66, 67. *ultro*, 'unasked.' See note on Aen. ii. 145. *ignis meus*, 'my flame:' so 'ardor,' 'Venus,' 'deliciae,' 'vita,' etc. of an object beloved; 'furor' Ecl. x. 38. Cp. Eng. 'goddess,' 'darling,' 'love,' 'life,' etc. *Delia*, probably the companion ('contubernalis') of Menalcas; though some explain it as = Diana, 'she of Delos.'

69. *palumbes*, 'wood pigeons,' sacred to Venus; as also were 'mala' (l. 71): cp. l. 64, and Gk. *μηλοβολεῖν*.

71. *altera*, sc. *decem mala*, 'a second batch of ten.'

73. He implies that Galatea's words are fit for the ears of gods.

74. *ipse*, 'in your heart,' as opposed to your outward conduct in making me stay and watch the nets while you enjoy the chase.

76, 77. *Phyllida*, a slave and mistress of Iollas, whom Damoetas pretends to rival in her affections, and who, according to some, in this and the corresponding couplet is represented by Menalcas: see, however, below on l. 79. *natalis* (sc. 'dies'), a season for merrymaking: the 'Ambarvalia'

alluded to in the next line being a time of abstinence. Iollas is to send Phyllis for the former, but come himself for the latter. *facere* (sc. 'sacra'), like Gk. *ῥέζειν*, and 'operari' G. i. 339, is a common phrase for sacrificing. *vitula*, abl. mater., as with 'immolare' Hor. Od. i. 4. 11.

79. *longum* is variously taken, (1) with *vale*, 'a long farewell,' according to the usual idiom; (2) with *inquit*, = spoke a long-drawn 'Farewell etc. ;' (3) with *inquit*, = 'spoke loudly' (Gk. *μακρά*), so that Menalcas might hear her saying good-bye to Iollas in order to come to him (Menalcas). This last, however, is far-fetched; and it is unnecessary, if we may suppose Menalcas to be here speaking in the person of Iollas, Damoetas having so addressed him in l. 76. But perhaps it is simpler to suppose that they both apostrophise Iollas; and then 'Longum, formose, vale vale' are Phyllis' words of farewell to Menalcas quoted by him to the imaginary Iollas as a proof of her love. On the former supposition, that Menalcas here speaks as Iollas, he is replying to Damoetas' request to send her—'No, she is in love with me, and cried when I left her.'

84, 85. *Pollio*: cp. Hor. Od. ii. 1. 14, Sat. i. 10. 42; and see Introd. II. B. 2. *vitulam*, either as a sacrifice in honour of Pollio's visit, or for his safety; so also *taurum*, l. 86. Con. thinks they are prizes for different kinds of poetry composed by Pollio, who is critic ('lector') in l. 85, poet in l. 86. The abrupt introduction of Pollio in Virgil's writings results from the tendency to confuse the shepherd and the poet; see Ecl. i.

86, 87. *nova* is sometimes explained (1) = 'untried before,' and so 'conspicuous;' (2) 'fresh,' i.e. he is in the habit of writing; (3) 'on fresh subjects,' i.e. 'fabulae togatae;' or (4) as a mere amplification of the idea of *et ipse*, 'in turn:' (3) gives too much, (4) too little, stress to 'nova;' (1) is excluded by facts, for Palaemon's poems were tragedies and not 'nova' in this sense: and we are left with (2), the general idea being 'Pollio too is a poet.' *petat*, subj., shows that the antecedent of *qui* is not a particular 'taurus,' but a class, = 'such a one as.' Transl. 'Feed me a bull that'

88-91. 'May the admirer of Pollio's genius reach Pollio's eminence in literature: may he, to speak allegorically, reach the Arcadian dream-land of poets, where every tree streams honey, and every bush bears spice. But may the admirer of Bavius and Maevius try in vain for poetic fame: may his labour be as much thrown away, as in yoking foxes to the plough or milking he-goats' (Ladewig). *quo te quoque gaudet* (venisse), 'the point which he rejoices that you have reached.' On Bavius and Maevius see Dict. Biog. *amomum*, an unknown spice.

94. *parcite* = 'nolite:' see on Aen. iii. 42.

96. *reice*. The regular orthography of this and other compounds of 'iacio' in Plautus is 'abicio,' 'eicio,' 'inicio,' 'reicio,' 'subicio,' etc. Lucretius also uses 'eiēcio' (ii. 951), 'traiecio.' In Virgil's time the forms 'eiicio,' 'reicio,' etc. were normal: but the shorter forms remained in use, as here, and the best MSS. sometimes give the longer form with *e*, not *i*; e.g. G. i. 333 'deiecit.' See Madvig, Emend. Livian. p. 190; Munro and Lachmann on Lucr. ii. 951; Ramsay, Proleg. to Plaut. Mostellaria, p. cxv.

102. *neque* is taken by Wagn., Forb., Con., etc. as = *οὐδέ*, 'not even,' Wagn. citing Cic. Tusc. i. 26 'quo nec in deo quidquam maius intelligi potest,' and Plin. H. N. xvii. 4. Donatus (Intro. II. B. 16) on Ter. Eun. ii. 2. 38 'Hisce arbitrantur,' quotes his in this passage as an archaic nomin. plur.; and *neque amor causa est*, a parenthesis. 'Hisce,' 'heis' are found on some old inscriptions, e.g. C. I. 565 (date 108 B.C.) 'Heisce magistris aedificandum coiraverunt' (Wordsworth, p. 222; cp. his Intro. ix. 9 and xiii. 34); and in the passage cited from Terence (rejected by Bentley): and has been restored by Ritschl in several passages of Plautus, e.g. Tim. iv. 2. 36, Mostell. ii. 2. 77 ('illisce'), Rud. ii. 1. 5. But there is no other example in the MSS. of post-Terentian literature.

103. *fascinat*, indic.: so 'aspice ut . . . laetantur' Ecl. iv. 52; cp. G. i. 57, iii. 250, Aen. vi. 780. 'Nescio quis,' 'aspice ut,' 'videri ut,' and the like, became mere rhetorical expressions, in which the original construction of a dependent interrogation is forgotten.

104, 105. The tradition that Virgil here intended the tomb of one Caelius (by a pun on *caeli*), who had lost everything but land enough for a grave, is a last resort of those who wish to read a riddle of which the key is lost, and which perhaps never had a key. The competitors seem to end by propounding impossible questions to each other—and the umpire then thinks it is time to stop them. *non amplius*: in this and similar phrases (cp. G. iv. 207, Aen. i. 683) the numeral adj. and subst. are in accus. of duration (time or space), and the neut. comparative is in apposition—'three ells, no more;' 'one night, no more.' The figure is common in English, with a copula introduced—'Then let him be Dictator for six months and no more.'

106. *nomina*, accus. after *inscripti* in middle sense ('having names written'): cp. Aen. ii. 273, iii. 428.

109, 110. 'You deserve the prize, and so does he, and so will any one who shall feel love as you—the alarms of its enjoyment, the bitterness of disappointment.' This seems the general sense of the MS. text above. Wagn., Forb. and Ribb. read in l. 110 'haut (i.e. 'haud') . . . haut,' with a full stop after 'hic' in 109: the words *et quisquis . . . amarus* then = 'he who is not afraid and backward in love will not find it bitter.' Dr. Kennedy, thinking that the error has arisen from the tendency to assimilate the two particles and the two verbs, reads 'Haut metuet, dulces aut experiatur amarus,' i.e. 'You deserve it and so does he, and so does every one who shall not dread love suits, whether he find them sweet or bitter.' This gives good sense; the objections to it being the use of 'aut' = 'sive,' and the absence of MS. authority for 'experiatur.' The form 'haut' (as 'aput,' 'set,' 'aliut,' etc.) occurs in inscriptions and oldest MSS, and is admitted by Bentley into the text of Terence: and though all MSS. here agree in reading 'aut,' the fact that in the decline of Latin the use of the aspirate was much restricted in pronunciation, and therefore in writing, makes their testimony less conclusive than it seems at first sight. Might we accept 'haut . . . haut,' and render 'You are worthy—and so is every one who shall neither shrink from the pleasures of love, nor experience any of its bitter feelings'—i.e. whoever is a bold and a true lover?

ECLOGA IV.

POLLIO.

The date of this poem is B.C. 40, in which year Pollio was one of the consuls. Its immediate occasion was the peace of Brundisium, concluded between Octavianus (Augustus) and Antony; and the poet expresses the general hopes of a new era of peace and prosperity in language suggestive of the return of a bygone age of gold, connecting this age with the birth of a boy expected in this year. Who was this boy? Three main views are held: (1) that it was the expected offspring of Octavianus himself and Scribonia, whom he had recently married; (2) the child of Antony and Octavia, by whose marriage the peace of Brundisium was solemnised; (3) a son of Pollio, born about this time (Asinius Gallus). This last interpretation, resting on the authority of Asconius Pedianus, is adopted by Ribbeck and Prof. Sellar; but it is difficult to think that Virgil could, under the circumstances, speak of the child of any subordinate person as the regenerator of the Roman world. Nor could he well, as an adherent of Augustus, venture on so special a compliment to his rival Antony; not to mention the fact that Octavia's child, born in this year, was the Marcellus of Aen. vi. 861 sqq., by her former husband Marcellus. The main objection taken to (1) is that 'nascenti puero' (l. 8) is inapplicable to the offspring of Octavianus and Scribonia, which was the notorious Julia: but the poem was written *before* her birth, and does not require an 'ex post facto' explanation; while such terms as 'deum suboles,' 'magnum Iovis incrementum,' find their most natural explanation with reference to a child of the Julian 'gens,' and are in harmony with the language in which Virgil and other poets of the time speak of the house of Caesar—e.g. Aen. ix. 642, where Iulus is called 'dis genite et geniture deos,' Ecl. i. 6, G. i. 24, etc. Happily the beauty of Virgil's poetic anticipations—of which all we can say for certain is that they were not fulfilled—is independent of these differences upon details.

The curious coincidence of Virgil's language in this Eclogue with that of Hebrew prophecy (e.g. Isaiah xi), which has gained for the poem the title of 'Messianic,' and for Virgil the credit of something like Christian inspiration, is perhaps to be explained by acquaintance on his part with the later Sibylline books manufactured at Alexandria, and reflecting Jewish as well as other Oriental ideas. But we need not go further than to classical sources for a parallel. The general yearning for a return of peace and prosperity was enough to be father to the thoughts here expressed; and the poem (as Prof. Sellar remarks) has more in common with the myth in Plato's *Politicus* than with the prophecies of Isaiah.

4. *Cumaei* (on orthography see Aen. iii. 441), i.e. Sibylline, the Cumaean Sibyl being most famous. Many such oracular predictions were floating

about in traditional circulation, and were fabricated from time to time: and a period of change and revolution was sure to create both a demand and a supply. That which Virgil had before him seems to have mixed together the notion of an 'annus magnus' (or Platonius), a period at the close of which all the heavenly bodies should be again in the same position as at first, and the old traditions which assigned successive ages or cycles to the world—gold, silver, bronze, etc.,—the tenth and last being that of the Sun-god ('tuus iam regnat Apollo' l. 10); these ages being then regarded as divisions of the 'annus magnus' ('magni menses' l. 12).

6. *virgo*, Astraea or Justice, said to have left the earth in the iron age, G. ii. 474; Ovid, Met. i. 149. *et*='both,' the omission of the second '*et*' being supplied by repeating the verb; cp. Aen. vii. 327, viii. 91, xi. 171.

8. *quo*, abl. of circumstance, 'with whom.' The child's birth is to be the accompaniment of the golden age.

11. *adeo*, see note to G. i. 24. *decus hoc aevi*, 'this glorious age;' 'decus' being virtually an attribute of 'aevum;' cp. 'miracula rerum,' στεφάνωμα πύργων, ἔρκος ὀδόντων (teeth which fence the mouth) and the like. Others make 'decus'=the expected child, 'this ornament of our age.'

13. *sceleris*, i.e. the stain of civil war: cp. Hor. Od. i. 2. 29, Epod. 7. 1, and 16 *passim*.

15. *ille*, the 'puer' of l. 8. *deum vitam*, characteristic of the golden age.

18–23. *nullo cultu*, cp. G. i. 128. *baccare*, 'foxglove.' *colocasia*, 'Egyptian bean.' *acantho*, see above on iii. 45. *ipsae*, 'of their own accord;' so '*ipsa*' l. 23. *blandos* (=ut blandiantur), 'to caress thee.'

28–30. *molli*, 'bending,' or 'waving;' cp. ii. 50. *roscida*, 'dew-born,' an old legend supposing honey to fall in the shape of dew; cp. G. iv. 1. There can hardly be a reference here, as Heyne and Con. think, to honey sometimes found in hollow trees; for an extraordinary, not an ordinary phenomenon is implied.

31. *fraudis*, 'guilt' or 'wrong,' opposed to the innocence of a state of nature.

38. *vector*, 'passenger,' here=the merchant with his goods; cp. Cic. Phil. vii. 9. 27 'et summi gubernatores in magnis tempestatibus a vectoribus moneri solent,' Ov. Her. 18. 148 'Idem navigium, navita, vector ero.' For the idea cp. Hes. Opp. 236 οὐδ' ἐπὶ νηῶν Νίσσονται, καρπὸν δὲ φέροι ζείδωρος ἄρουρα.

43. *ipse*, unbidden, 'by nature's gift.' *rubenti murice*, abl. of circumstance or manner, will change the colour of his fleece with (or 'into') . . .

46, 47. *talía saecula*, accus. with *currite*, 'run through such ages;' cp. 'currimus aequor' Aen. iii. 191. Some take it as voc., the Parcae speaking to their spindles, but addressing the ages—surely an awkward confusion; and '*talis*' in voc. is unusual. *numine*, abl. of respect with *concordes*; 'the Parcae that utter in concert the fixed will of fate.'

49. *incrementum* perhaps='suboles,' 'progeny;' but generally of that which gives growth or increase to, as Ov. M. iii. 103 'vipereos dentes, populi incrementa futuri.' Hence some explain 'germ of a Jove to come,'

i. e. the first of a new divine race; but the connection with 'deum suboles' is against this.

50-52. *mundum*, i. e. the heaven, 'nodding with its massy dome.' *laetantur*, see on iii. 103.

53, 54. *tam longae* is virtually adverbial = 'tam longum;' cp. Aen. i. 8, note. 'May these latter days of mine last long enough.' Ribbeck reads 'tum' (Pal., Rom.). *dicere*; the regular Latin idiom would be 'ad dicenda' or 'ut dicam:' but poets use the infinitive more freely after the analogy of Greek: cp. Aen. i. 527.

60-63. *risu*, 'with a smile.' The infant is induced to smile by its mother smiling on it ('risere parentes' l. 62). The whole passage is a prayer for the speedy appearance of the child who is to herald the golden age, and cannot share its delights till he has gladdened his parents' eyes by coming into the world. For *tulērunt* cp. Aen. ii. 774.

ECLOGA V.

DAPHNIS.

MENALCAS. MOPSUS.

A rustic singing match, as Ecl. iii. Two shepherds meet, and agree to sing on Daphnis, the ideal shepherd. Mopsus begins with a lament, ll. 20-44; Menalcas follows with an apotheosis, ll. 56-80. The date can only be determined as subsequent to ii. and iii., which are alluded to ll. 86, 87. It has been thought that there is no object in imagining an apotheosis for Daphnis, unless he represents some other person; and if this be so, the person intended must be Julius Caesar. But if this was Virgil's meaning, he has so carefully veiled it, that there is no internal evidence of reference to Caesar, except perhaps in l. 66 (see note *ad loc.*). It is, however, at least probable that Virgil, attached as he was to the cause of Caesar, should catch the popular feeling after Caesar's murder, and embody it in an allegorical poem.

1. *boni inflare*, 'good for breathing on.' The infinitive in such constructions may be considered a verbal noun (Gk. infin. and article), standing to the verb or adjective, with which it is joined, in the relation of a case denoting 'respect.' See Con. on G. i. 213. Others prefer to call it an extension of the use of 'prolative' or 'complementary' infin. after verbs like 'jubeo,' 'volo,' etc. (Wickham's 'Horace,' Appendix II). Cp. 'blandus ducere' Hor. Od. i. 12, 11, 'cantare periti' Ecl. x. 32, 'certa mori' Aen. iv. 564. *cur non considimus?* 'why don't we?' i. e. 'let us sit down;' cp. the Greek idiom *τί οὐκ*; and 'quin paras?' Ecl. ii. 71, note.

7. *sparsit*, indic., cp. iii. 103, iv. 52. *labrusca*, 'wild vine,' the *ῥυπεῖς ἡβώσσα* of Hom. Od. v. 69. *raris* is not to be pressed: the poet is not

criticising the thinness of the shade, but drawing a picture of shade cast at intervals, 'chequered shade,' cp. vii. 46.

8. *tibi*, dat. with *certare* is confined to poets, chiefly Virgil and Horace; cp. Ecl. viii. 55, G. ii. 138; Hor. Od. ii. 6. 15, Sat. ii. 5. 19, etc. 'Certet.' the reading of Pal., is less satisfactory than 'certat;' and the potential would be less complimentary to Mopsus.

10, 11. *Phyllidis*, as 'Alconis' and 'Codri' l. 11, is objective genitive—'passion for Phyllis.' *Alconis*, perhaps the sculptor mentioned in Culex 66; Ov. M. 13. 683; or a friend of Hercules and an archer, Val. Fl. i. 399; or a Spartan hero. *Codrus* is said to be a poet hostile to Virgil, cp. vii. 22, 29.

13-15. *immo* = $\mu\epsilon\nu\ \sigma\upsilon\nu$, 'nay, but.' *modulans alterna notavi*, 'sang line by line as I wrote them:' 'notavi,' of marking on the bark the 'modulamina' or notes of the accompaniment; cp. x. 50. 'modulatores' = 'composers.' *deinde*, 'then, if you will.' Mopsus is nettled at the mention of Amyntas, and Menalcas reassures him ll. 16-18. Pal. has 'iubeto certet:' Vat., Med. are wanting here. Most editions have 'iubeto ut certet:' but 'ut' is neither necessary to the sense nor improving to the rhythm.

16. The willow has leaves of the same shape and colour as the olive, but is of far less value; and the Celtic reed *saliunca* smells like the rose, but is too brittle to be woven into garlands.

21. *flebant*. A spondee in the first foot with a pause after it gives a certain slowness and heaviness to the rhythm, and is seldom used by Virgil, except (as here and Aen. vi. 213) to suggest melancholy: cp. G. iv. 196, Aen. iv. 185.

23. *atque . . . atque* is unusual for 'both . . . and;' Wagner (followed by Kennedy) denies it to be Virgilian, and takes 'complexa' as a finite verb = 'complexa est.' Each 'atque' is then an ordinary copula. But cp. Catull. lxxviii. 152 'Haec atque illa dies, atque alia atque alia;' and Sil. It. i. 93 'Hic crine effuso atque Ennaeae numina divae Atque Acheronta vocat Stygia cum veste sacerdos.' *vocat crudelia mater*, 'calls out upon their cruelty with a mother's cry' (the position of 'mater' being emphatic).

28-31. *loquuntur*, not usually followed by acc. and infin.: cp. Aen. i. 731. *curru*, dative, as Aen. iii. 541. *inducere*, 'to bring on to the stage,' 'exhibit,' cp. Hor. Sat. i. 2. 22; Cic. Off. iii. 9 'hinc ille Gyges inducitur a Platone.' *hastas*; the 'thyrsus' of the Bacchanals was a pointless spear wreathed with vine-leaves: 'molles thyrsi' Aen. vii. 390. Translate: 'And wreath their limber wands with waving leaves.'

35. *Pales*, a purely Italian deity, is again associated with the Greek Apollo Nomius in G. iii. 1. Virgil blends the two mythologies as he pleases.

38, 39. *molli* here probably = 'tender,' 'soft,' in contrast to *spinis acutis*, not (as ii. 50, iv. 28 and supr. 31) 'waving.' *purpureo* perhaps merely = 'bright,' of the white narcissus, cp. 'purpurei olores' Hor. Od. iv. 1. 10, 'purpurea nive,' 'purpurea lumen' Aen. i. 590, vi. 641. But there seems to have been a narcissus with a purple centre, hence 'suave rubens narcissus' Ciris 96. *paliurus*, a prickly shrub in South Italy—'Christ's thorn.'

42. *carmen*, an 'inscription' or 'legend,' so Aen. iii. 287: cp Ecl. viii 69.

48, 49. *aequiperas*, Ribb. from Pal.: this appears the better orthography, cp. Cic. Mur. 14. 31. *magistrum*, i.e. Daphnis. *alter ab illo*, 'second to him,' cp. Ecl. viii. 39; '*heros ab Achille secundus*' Hor. Sat. ii. 3. 193.

51. *tollemus ad astra*, 'sing of his rising to heaven.' The reference is to the 'apotheosis' which is coming (ll. 56-80), whether that apotheosis be of Daphnis only, or of Julius Caesar.

52. *Daphnim*, so Ribbeck from Pal., Gud. *a, c* [Vat., Med. wanting], referring for '-im' unelided to Lachmann on Lucr. ii. 991 (p. 131) Rom. gives the Greek form 'Daphnin' in ll. 20, 51, 52: but in Ecl. viii. the form is 'Daphnim' throughout.

54. *ista*, 'your coming song.' It may or may not have been already sung.

56. *candidus*, 'in glory,' applied to special or divine beauty Aen. v. 571; Hor. Od. i. 18. 11.

58. All nature rejoices at his apotheosis, as it had mourned his death (24 sqq.).

60. On other applications of this idea see note to G. iii. 537.

63. *intonsi*, 'shaggy,' 'unlopped'—even the wildest regions rejoice. Con. suggests that the mountains rejoice in the restoration of a state of nature, cp. Isaiah xiv. 7. 8.

66. *duas*, see on Aen. iii. 63. *altaria*, 'as high altars' (for sacrifice): Daphnis, as a hero, has only the common '*ara*' for unbloody offerings; Apollo, the '*altare*' for victims. On the view that Daphnis represents Caesar, the allusion to Phoebus refers to the fact that Caesar was worshipped by decree of the Senate, on the day before the '*Ludi Apollinares*' (iv Non. Iul.). His birthday was iii Non. Iul.; but the Sibylline books forbade the worship of any other god on the same day with Apollo.

67. *bina*, perhaps=two on each altar; but in connection with *crateras duo* it is probably the poetical use of distributive numerals for cardinals, cp. Aen. x. 566.

70. It seems difficult to trace in *frigus* and *messis* allusion to special festivals. At whatever time of year we worship Daphnis, says Menalcas, there shall be plenty of wine. See, however, below l. 75.

71. *calathis*, not 'baskets' as ii. 46, but 'stoups,' or perhaps flagons cased in basket-work, such as are common to this day in Italy; so probably Mart ix. 60. 15, xiv. 107, where '*calathi*' are antique curiosities. *Ariusium* was a sweet Chian wine of high repute, the same perhaps as '*rex ipse Phanaeus*' G. ii. 98.

75. *lustrabimus agros* ('make our circuit of the fields') seems to refer to the '*Ambarvalia*' or festival of sacrifice to Ceres for a good harvest, G. i. 339. '*lustrare*'=*'ambire*' ('*arva*'), whence *Ambarvalia*. Festivals to the nymphs were a Sicilian, not Italian, custom; Virgil may intend to imply that they took place in winter, cp. l. 70.

79. *quotannis*, lit. 'in as many years as . . .:' so '*quot Calendis*' Plaut. Stich. i. 2. 3; '*quot mensibus*,' '*quot diebus*,' etc., none of which, however, became stereotyped as an adverb. Ribb. '*quodannis*,' which

orthography (as 'quod' = 'quot') is found on inscriptions: but Pal. has 'quotannis,' and Vat., Med. are wanting here.

80. *damnabis*, 'shalt condemn men in (i.e. bind them to pay) their vows' (*totis*, abl. of respect); cp. '*voti reus*' Aen. v. 237.

86. The identification of the poet with the shepherd (Ecl. x. Introd.) leads Virgil here to represent Menalcas as author of Ecl. ii. and iii. If Julius Caesar has been meant by Daphnis, Virgil would be identifying himself with the singer of the 'apotheosis.'

formosum, Ribb. '*formosum*': Pal. has FORMOS^NSVM, Ver. fragm.

FORMOS^NSVM. The adjectival suffix '-oso' (Roby, L. Gr. § 813) represents '-onso' (cp. '*vicies*' = '*viciens*,' and '-os,' '-as' of acc. plur. = '-oms,' '-ams'), and this perhaps an earlier '-ontio' (cp. *τύπτονσα* = *τύπτοντ-γα*), connected possibly with *-ευντ* of Greek adjectival terminations *-εις*, *-εσσα* = *-ευντ-ς*, *-ευντ-γα*, and Sansk. *vān* (masc.) and *vat* (neut.) of perf. partic. (whence *-ws*, *-ot* of Greek). See Man. Comp. Phil. p. 231 (2nd edition).

90. *nodis atque aere*, perhaps by 'hendiadys' = 'brazen studs;' or '*nodis*' = the 'knobs' on the wood, '*aere*' the 'brass rings' fastened round it.

ECLOGA VI.

VARUS.

A cosmogonical and mythological song by Silenus, extorted from him by stratagem by two young shepherds. This Eclogue is one of the few passages in Virgil's writings (G. ii. 475 sqq., Aen. i. 742-746, vi. 724-751 being the others) which show the hold taken upon him by his study of philosophy (including the germs of what we now term physical science) under the celebrated Epicurean Siro; though, as is natural from his intimate acquaintance with Lucretius, the Eclogues and Georgics show many incidental traces of Epicureanism, and the 7th poem of the '*Catalepton*' (= *τὰ κατὰ λεπτύν*, minor poems), written about 53 B.C., indicates a desire to let philosophy inspire all his subsequent writings. The recent example of Lucretius, and the precedent of the early poet-philosophers and philosopher-poets of Greece (Empedocles, Parmenides, Xenophanes, etc.), would encourage the belief in philosophy as the true province of poetry. (See Introduction I., § 2.)

Alfenus Varus, to whom the poem is addressed, had probably asked Virgil to celebrate his exploits in the recent civil wars (l. 7), and the poet pleads in apology the command of Apollo to devote himself to humbler subjects of pastoral poetry. The confession in l. 3 of a youthful ambition to write epic poetry ('*reges et proelia*') is perhaps genuine; and in treating cosmogony and mythology the poet indirectly shows his command over epic verse: but for the present his judgment probably told him that the subject of contemporary wars had better be avoided.

1. **prima**, 'at first,' adverbial; see note to Aen. i. 8. **Syracosio**, Sicilian (i.e. pastoral) poetry.

3-5. **aurem vellit**. This gesture, as symbolical of reminding a person, was the regular mode of 'antestatio' or summoning a witness, Hor. Sat. i. 9. 77. **deductum**, 'slender,' 'trivial;,' lit. thin spun. It is in antithesis to **pingues**, and both are predicates: 'Tis a shepherd's part that the sheep he feeds be fat, the songs he sings be thin.' In Hor. Epp. ii. 1. 225 the idea of drawing out wool fine suggests elaborate finish.

6-8. **super tibi erunt**, 'you will have more than enough.' For the 'tmesis' cp. Ecl. viii. 17, Aen. ii. 567, vii. 559. **tristia**, 'grim,' a fixed epithet of wars. **condere**, to 'celebrate,' 'sing of,' cp. Ov. Trist. ii. 336 'immania Caesaris acta condere.' **meditabor**, see on Ecl. i. 2.

9, 10. **non iniussa**, etc., 'I sing what I am bidden; but if I find readers (as I shall) for my pastoral strains (**haec quoque**), your renown shall be proclaimed all the same (as if I had acceded to your request). 'Legat,' on the evidence of Priscian, is preferred by Weise (Tauchnitz ed.) and Voss; but the future, implying confidence that he will be read, is more appropriate. Varus will *certainly* be no loser. **myricae**, 'tamarisks.'

16. **procul tantum**, 'just apart,' *τῦθ' ὅσον ἄπωθεν* Theocr. i. 45. For this limiting sense of 'tantum' ('only so much') cp. its common use in signif. 'only,' and Caes. B. G. vi. 35 'praesidii tantum est ut ne murus quidem cingi possit.' For **procul**='apart,' without the idea of 'far,' cp. G. iv. 424, Aen. x. 836; Ter. Hec. iv. 3 'Quem cum istoc sermonem habueris, procul hinc stans accepi.' **capiti**, 'from his head,' dat. of indirect object implying local relation, which may be variously 'from,' 'at,' or 'to;,' cp. vii. 47.

17. **cantharus**, a drinking can, shaped like a beetle (*κάνθαρος*). **attrita**, 'well-worn' (by use; not, as Con., by the weight of the can).

19. **ipsis**, i.e. his own, as above, l. 16.

20, 21. **timidis**, 'startled,' at Aegle's sudden appearance. **videnti**='vigilanti,' 'when he was now awake;,' cp. Ter. Eun. i. 1. 28 'vividensque pereō,' Lucr. iii. 1046, and Cic. Sest. 27, 59 (which shows it to be a proverbial expression) 'vividens, ut aiunt, est et videns.'

24-26. **satis est**, etc. 'It is enough to have shown your power'='quod potuisse visi estis;,' cp. Aen. v. 231. **cognoscite**, 'hear;,' Juv. iii. 288 'cognosce prooemia rixae.' **ipse**, 'at once,' without waiting to be pressed.

27. **in numerum**, 'in measured time,' G. iv. 175; Lucr. ii. 631.

31 sqq. Virgil adopts the Epicurean doctrine of formation of the world by concourse of atoms, expounded by Lucretius; and this passage is full of Lucretian phrases, e.g. **magnum inane**, 'the void of space,' **semina**, 'germs' or 'atoms,' **anima**, 'the element of air' (Lucr. i. 715, Munro), **liquidi ignis** (ib. vi. 205), 'clear bright fire,' **discludere** (ib. v. 444), etc. Its whole drift, viz. the production of the world by the separation of the 'elements,' is suggested by Lucr. v. 416-508. Cp. the song of Iopas in Aen. i. 742 sqq.

33-36. **exordia**, in Lucr. sometimes of the atoms ('primordia,' 'semina'); sometimes='beginning,' 'origin' (v. 471), as probably here. Note that all the verbs from **concreverit** (l. 34) to **cadant** (l. 38) are in the conj. of oblique

interrogation after the 'ut' of l. 33. *ipse*, i.e. not only the 'exordia,' but the formed universe itself in its early stages (*tener*, of an early formation, opp. to 'concretus' etc., and here in contrast to *durare*, l. 35). *mundi orbis*, 'the whole round world,' in the wider sense of earth and heaven; or perhaps of the heaven alone, cp. iv. 50, G. i. 232. We must remember that Virgil is writing poetry, not philosophy, and not look for too much exactness. See, however, Excursus III. to Dr. Kennedy's notes. *discludere Nerea ponto*, 'shut off Nereus in the sea:' Lucr. v. 444 'discludere mundum' ('mark off').

38. *altius cadant* = 'ex alto cadant,' though some take it with *summotis*, 'lifted to a greater height' (from the earth). The position of *atque*, as second word in the clause, is very unusual; hence Wagner (followed by Dr. K.) proposed to read '*lucescere solem altius, atque etc.*:' but '*altius*' would then have little force. In Lucr. iii. 531 '*scinditur atque animo haec quoniam natura*,' Lachm. reads '*usque adeo*,' Munro '*itque animae*;' and in two passages cited from Horace (Sat. i. 4. 107, Epp. i. 1. 25) there is a v. l. '*aeque*.' It seems best, however, to admit the solecism here.

39. *incipiant*, conjunctive, in subordination to the preceding oblique interrogation.

40. *ignaros* (Rom.) is read by Ribb., Con., and most edd.; it is either act. = 'that as yet knew them not,' or pass. 'as yet unknown;' cp. Aen. x. 706; Ov. Met. vii. 404 '*proles ignara parenti*,' Tac. Ann. ii. 13 '*per occulta et vigilibus ignara*.' If pass., there is more reason for the v. l. '*ignotos*' (Pal.). *montes*, Pal., Gud.: '*montis*,' Rom. (Vat., Med. wanting).

41-46. Four myths are introduced—(1) Deucalion and Pyrrha, (2) Prometheus, (3) Hylas, (4) Pasiphae—to represent the early history of man according to legend.

41. *Saturnia regna*, not in apposition to *lapides iactos*.

43. *quo*, not for '*quomodo*,' but the adverbial notion expressed adjectivally; see note to Aen. i. 8. Translate: 'How the sailors called Hylas left behind at the spring.'

44. *Hylā ōmne*. For this shortening of a long vowel in hiatus before another vowel cp. Ecl. ii. 85, iii. 89, G. i. 281, 332, iv. 461, Aen. iii. 211, v. 261, vi. 507; and see Introd. IV.

46. *solatur* = '*canit Pasiphaen sese solantem*,' cp. '*circumdat*' l. 62.

47-51. *virgo*, of other than unmarried women, Hor. Od. ii. 8. 22 '*nuper virgines nuptae*.' *Proetides*, daughters of Proeteus king of Tiryns, who were driven mad by Juno, and went about lowing like cows. *falsis*, 'counterfeited,' cp. Aen. i. 683. *est*, omitted (after Med., Pal.) by Ribbeck; retained (after Rom.) by other editors. *collo*, dative. *levi fronte*, '*humana scilicet*' (Servius).

53-55. *fultūs*, see note to Ecl. i. 39. *pallentes*, of grass, is a mere translation of *χλωρός*: but the poet's ear may have been caught by the antithesis to '*nigra*.' *claudite*, etc. are Pasiphae's words, the previous sentence having expressed her thoughts.

60. *Gortynia*, of Gortyna in Crete, said to be celebrated for the herds of the Sun, whose daughter Pasiphae was.

61-63. *puellam*, Atalanta, whom Hippomenes defeated in a race by

throwing one of the apples of the Hesperides before her. *circumdat* = 'canit circumdatas,' cp. 46 above. The sisters of Phaethon, weeping for their brother's death, were turned into poplars according to the ordinary version (cp. Aen. x. 190). Alders are appropriate to the supposed *locale* of the transformation, on the banks of the Eridanus.

64-66. **Gallum**, Cornelius Gallus, a Roman 'eques,' writer of elegies now lost, and friend of Pollio and Virgil. Augustus made him governor of Egypt, but on a report of some rash speeches he was banished, and committed suicide, B.C. 26, at the age of 40. See Ecl. x. The introduction of his supposed interview with the Muses, as part of Silenus' legendary song, is of course most incongruous; but Virgil only thinks of the compliment to his friend. *viro*, dative. *assurrexerit*, 'rose up in honour of,' cp. G. ii. 98.

67. **divino carmine**, descriptive abl. with *pastor*, 'the shepherd of god-like song.' The ablative denotes particular or incidental qualities and features, the genitive the whole nature or character ('vir maximi animi, egregia eloquentia'). Others take it with *dixerit*, 'uttered in godlike strain.'

70. **Ascraeo**, of Ascrea in Boeotia, cp. G. ii. 176. Virgil attributes to Hesiod the fabled power of Orpheus (Hor. Od. i. 12. 7-12).

72. **Grynei**, of Grynium in Aeolia, where was a temple and oracle of Apollo. The story of its origin was told in a poem by Euphron of Chalcis, whose works Gallus translated or imitated (Ecl. x. 50).

74. Virgil here confuses Scylla, the daughter of Nisus, with Homer's Scylla, daughter of Phorcys (Od. xii. 73), famous in connection with Charybdis: a confusion shared by Propertius (v. 4. 39) and Ovid (Fast. iv. 500). Some have proposed to put him right by inserting 'aut' before 'quam fama secuta,' but without any MS. authority. For *aut* in text (Med., Pal. and copies used by Servius and Probus), Rom. has 'ut.' With *aut* supply 'ut narraverit;' with *ut* 'narraverit' only; the sentence is then clear, without Forbiger's expedient of making 'vexasse, lacerasse' depend on 'narraverit' and 'mutatos' = 'mutatos esse' (on which see Conington's note). For the construction 'fama secuta est narrasse' cp. 'fama volat' Aen. iii. 121, 'fama occupat aures' ib. 294, with infinitive clauses. The story of Scylla, daughter of Nisus, is told at length in the poem 'Ciris,' wrongly attributed to Virgil.

79. **Philomela** appears here to be the wife of Tereus. On the Greek and Roman versions of the story see G. iv. 17.

82. **meditante**, Ecl. i. 2.

84. **pulsae**, etc., 'the echoing valleys repeat to heaven the song.'

85. **numerus referre**, 'to count them over.' Ribb. 'referri,' which Con. adopts on the ground of 'potior lectio difficillima;' but Med., Pal., Rom. give 'referre:' Vat. wanting.

ECLOGA VII.

MELIBOEUS.

MELIBOEUS. CORYDON. THYRSIS.

A goat-herd, Meliboeus, relates a singing-match between the shepherd Thyrsis and the goat-herd Corydon, with Daphnis for umpire, which ends in the defeat of Thyrsis. It is a purely imaginary poem, modelled on Theocritus (chiefly Idylls vi. viii), the scenery being Sicilian, with the insertion of a few Italian details, e.g. the river Mincius. The date is uncertain.

1-4. *arguta*, 'rustling' or 'whispering,' cp. Ecl. viii. 22, G. iii. 80, note. *florentes aetatibus*, 'in the bloom of their (respective) age.' *Arcades*, and therefore skilled in song (Ecl. x. 32); Arcadia being pastoral (Theocr. xxii. 157), and Pan its patron the god of rural song. In ancient times Arcadia seems to have had a reputation for rustic stupidity, like Boeotia; cp. Juv. vii. 160, on which Mayor quotes from Scholia to Arist. Nub. 397, Philostr. Apoll. viii. 7. 43 Ἀρκάδες . . ἀγροικότατοι καὶ συνώδεις; and Lucian, Astrol. 26 πόθεν γὰρ ἐν Ἀρκαδίᾳ σοφιστῆς ἢ φιλόσοφος; It owes to pastoral poetry, and perhaps mainly to Virgil, its Renaissance association with an ideal golden age of pastoral felicity.

5. 'Prepared to sing and answer in a match' (Kennedy), i. e. ready to take either the opening or second part in an Amoebaean contest. This seems better than separating *cantare pares* and *respondere parati*, and supplying 'pariter' with the latter.

6. *dum*, as usual, with a present tense, though the reference is to past time. Engl. 'while protecting,' cp. Aen. vi. 171, 585. *frigore*, 'spring-frosts.'

7. *atque* expresses the immediate sequence of one event upon another, where a temporal conjunction ('quum') would be the more strictly logical way of expressing the relation between two clauses, cp. G. i. 203, ii. 80, 402, Aen. ii. 692, iii. 9, v. 858. Like the phrases 'magis atque,' etc., this usage points to an earlier stage of language, in which comparison and relation were expressed by simple juxtaposition of sentences, before the development of more elaborate grammatical structure and subordination of clauses. Cp. also the history of the development of the relative use of *ὅς* in Greek.

14-16. *facerem*. see note to Ecl. iii. 21. *Alcippe*, *Phyllis*, mates of other shepherds; Meliboeus had none of his own, Ecl. i. 31. *Corydon cum Thyrside*, in apposition to *certamen*. 'There was a grand match, Corydon against Thyrsis.'

19. *meminisse*. The Muses' function, as daughters of Mnemosyne, is to

remember and record, Aen. vii. 645: there is no need to supply 'eos' or 'me' as a subject to *meminisse*.

21-24. *Cor.* 'Grant me to sing like Codrus; if not, I must give up singing.'

21. *Libethrus* was a fountain on Helicon. *Codrus*, Ecl. v. 11.

23. *facit*: aut, see note to Ecl. i. 39.

24. *sacra*, i. e. to Pan, the inventor of the pipe. Disused implements were often dedicated to some patron deity: thus a boy coming of age gave his 'bullā' to the Lares (Pers. v. 38); a girl her doll to Venus (ib. ii. 70); a sailor saved from shipwreck his clothes to Neptune (Hor. Od. i. 4, iii. 26. 3). An epigram on *Lais* makes her dedicate her mirror to Venus—*τῇ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίῃ μὲν δρᾶσαι οὐκ ἐθέλω, οἷῃ δ' ἦν πάρος οὐ δύναμαι*.

25-28. *Thy.* 'Crown me, in spite of Codrus' envy, and guard me from his evil tongue.' *Thyrsis* is represented as arrogant and jealous, in contrast to *Corydon's* modesty. *hedera*; ivy was the poet's crown as protected by *Bacchus* (Hor. Od. i. 1. 29, Epp. ii. 2. 77); laurel, as belonging to *Apollo* (Od. iv. 2. 9). *Thyrsis* affects to fear that *Codrus* may attempt to injure him by extravagant praise, which would provoke the jealousy of the gods. *ultra placitum*, i. e. either 'sibi' or 'dis'; more probably the latter, 'beyond what heaven approves.' *Placitus* is one of a class of past participles from neut. verbs ('status,' 'cassus,' 'fluxus,' 'subitus,' 'obitus') in which the *past* sense remains, the passive sense being perhaps indistinguishable from that of the active participle. In every instance of its use a person to whom the thing is pleasing or approved is understood; cp. G. ii. 425, Aen. i. 283, iv. 38, x. 15. Cicero only uses the form 'placitum est.' The substantive 'placita,' 'decrees,' first occurs in Pliny the elder, circ. A.D. 70. *baccare*, 'foxglove,' or 'clown's spikenard.'

29-32. *Cor.* 'Micon offers to Diana a boar's head and stag's horns, promising a marble statue if his success in hunting lasts.' These four verses represent an inscription attached to a votive offering of *Micon* (Theocr. v. 112). Greek inscriptions usually omit the verb *ἀνέθηκε*: cp. Aen. iii. 288.

30. *vivacis*, 'long-lived,' cp. Juv. xiv. 251 'cervina senectus.' The longevity of the stag was (and is) a common, but erroneous belief; see Mayor on Juv. l. c.

31, 32. *proprium*, 'all one's own,' and so 'lasting,' 'durable': Aen. i. 73, vi. 871. *hoc* is the 'felix venatio' of ll. 29, 30, 'if this good luck lasts.' *tota*, 'in full length,' not a mere head or bust. *cothurno*, appropriate to the huntress *Diana*. *puniceo*, 'crimson': to Virgil's mind the idea of colour on a marble statue was evidently natural.

33-36. *Thy.* 'Priapus, we offer you cakes and milk, being poor: but, if the lambing turns out well, you shall have a gold instead of a marble statue.' Obligated by the laws of *Amoebaeon* singing to reply to *Corydon* with a corresponding idea, *Thyrsis* here fails in taste by his selection of *Priapus* as compared with *Diana*, and by the extravagant promises in l. 36. *pauperis* has almost the force of a predicative, cp. i. 70. *pro tempore*, 'according to our means,' *ἐκ τῶν παρόντων*: so 'pro re' Aen. iv. 337.

37-40. *Cor.* 'Galatea, fairer than all nature, come to me at eventide.' Nerine, daughter of Nereus. Galatea appears in Theocr. vi. and xi. as the love of Polyphemus. Here Virgil follows xi. 19 sqq.

41-44. *Thy.* 'May I be more hateful to you than all nature, if I can bear your absence longer. Go home, my flocks.' immo: Thyrsis thinks he can improve upon Corydon's mode of address. *Sardoniiis*: 'Ranunculus Sardous' (βατράχιον χλωδέστερον) was a bitter herb the taste of which would distort the countenance: hence 'Sardonic smile.'

45-48. *Cor.* 'My flocks shall have water, grass, and shade; summer is at its height.' mollior, ὑπνω μαλακώτερα Theocr. v. 51 (of fleeces). μαλακός is a Homeric epithet of ὕπνος, e. g. Il. x. 2. rara, 'chequered' shade: cp. Ecl. v. 7. defendite: for the construction cp. Hor. Od. i. 17. 3 'defendit aestatem capellis.' pecori, dat. of indirect object implying local relation, cp. vi. 16 'capiti.' Corydon shows his superior taste by dwelling on the beauty of the summer.

49-52. *Thy.* 'Here we are by the fire, where we can defy the cold.' This picture is 'a sort of Dutch pendant to Corydon's Claude Lorraine' (Keightley). numerum, 'the throng' (of sheep; see Conington's note).

53-56. 'Now all the fruit is luxuriant; but Alexis' absence would spoil all.' stant. The idea is 'stant fructibus,' 'are thick with fruit,' cp. Aen. xii. 407. quaeque, the reading of Med., Pal. (Vat., Rom. wanting), is accepted by Ribbeck and defended by Lachmann on Lucr. ii. 372 'quique (= quoque) suo genere,' quoting Cic. Or. iii. 216 'quas tamen inter omnes est suo quoque in genere mediocris.' 'Suā quaeque poma' thus seems an admissible Latin idiom = 'its own respective fruit.' Con. adopts the obvious correction 'quaque.' Others, retaining 'quaeque,' would make sua abl. fem. and monosyllable by synizesis, cp. Lucr. i. 1022 ('suo'), iii. 1025 (sis = suis), but this synizesis, common in dramatic, is very rare in hexameter poetry. et flumina, 'even the rivers.'

57-60. *Thy.* 'Everything is parched up: but Phyllis will bring refreshing rain.' vitio, 'disease,' a sense more common in 'vitiosus,' 'vitiare,' cp. G. i. 88, and for 'v. aëris,' G. iii. 478 'morbo caeli,' Aen. iii. 138. In Lucr. vi. 1090 sqq. diseased conditions of the air are treated of as causes of pestilence. Iuppiter, personification of the sky, cp. G. i. 418. For the idea of descendet plurimus imbri cp. G. i. 324, Aen. i. 129.

61-64. *Cor.* 'Each god has his favourite tree: but Phyllis loves the hazel, and that is best of all.'

65-68. *Thy.* 'Each spot has its favourite tree: but Lycidas will grace each spot more.'

70. 'From that time Corydon is Corydon for us'—i. e. the true Corydon or shepherd minstrel. Others, 'Henceforth it is "Corydon, Corydon" with us'—i. e. we talk of no one else. Virgil imitates Theocr. viii. 92 κῆκ τούτῳ Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο.

E C L O G A VIII.

PHARMACEUTRIA.

DAMON. ALPHESIBOEUS.

Two shepherds, Damon and Alpheisiboeus, sing of disappointed love; Damon in the character of a youth whose mistress Nysa has jilted him for Mopsus: Alpheisiboeus in that of a woman trying to call back her estranged lover Daphnis by magical arts. The latter song, borrowed from Theocr. ii., gives its title to the Eclogue. Each song has ten parts divided by a recurring burden. The dedication of the poem to Pollio, now returning from his campaign against the Parthini in Illyricum, fixes its date to 39 B.C. Whether 'iussis carmina coepta tuis' l. 11 means that Pollio suggested the subjects treated of, or merely asked for another pastoral poem, we cannot say.

3. *lynce*s, neither Italian nor Sicilian. Virgil is thinking of the effect of the legendary song of Orpheus.

4. *cursus*, perhaps best taken as acc. of respect with *mutata*: though several passages are cited for making *requierunt* transitive—e.g. Ciris 232 'rapidos etiam requierunt flumina cursus'; Calvus, Io (cited by Servius) 'Sol quoque perpetuos meminit requiescere cursus'; and Prop. iii. 15. 25 'Iuppiter Alcmenae geminos requieverat Arctos.' The first two of these may be due to misunderstanding Virgil here, or may be taken with '*cursus*' acc. of respect; and the acc. in Prop. might express duration.

6, 7. *tu mihi* connected with *superas*; not looking on to 'Accipe' l. 11, or followed by an aposiopesis. 'Whether, I ween (dat. *ethicus*), you are e'en now passing the rocky mouth of mighty Timavus'—i.e. in coasting homeward. *superas*, of ships passing a spot; cp. Aen. i. 244, iii. 698. *legis*, 'coast along,' G. ii. 44.

10. *Sophocleo cothurno*: the high 'buskin' was characteristic of tragedy, as the 'sock' ('*soccus*') of comedy. Hence Milton speaks of 'Jonson's learned sock' (L' Allegro, 132), and 'the buskined stage' of tragedy (Il Penseroso, 102). Pollio's writings have been alluded to iii. 86, and are more particularly mentioned by Hor. Od. ii. 19, Sat. i. 10. 42. We have no means of judging how far the high praise bestowed by two great poets on their friend and patron was really deserved.

11-13. *principium*, sc. '*musae*;' *desinet*, sc. '*musa*.' The thought is so familiar that the omission causes no obscurity. *tibi*, 'for you,' and so 'with' or 'in you:' dat. of indirect reference with idea of locality. Cp. Hom. Il. ix. 97 (Nestor to Agamemnon) ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι. *hederam*, as emblem of poetic fame, cp. vii. 25, note.

16. *tereti olivæ*, a smooth olive staff: cp. Aen. vi. 207, viii. 633, note.

17-19. *prae* belongs to *veniens*; for the 'tmesis' cp. E. vi. 6. 'The bright morning star, day's harbinger' (Milton). *coniugis*, 'mistress' or

'lady-love,' cp. Aen. ii. 344, iii. 330, and below l. 66. *indigno*, see on x. 10. *testibus*, 'from their witness' (to her vows), abl. of circumstance.

21. *Maenalios*, 'Arcadian,' and so pastoral, cp. vii. 4. It corresponds to *βαυκολικὰς αἰοιδὰς* in the refrain of Theocr. Idyll i.

22. *argutum*, cp. vii. 1.

26. *speremus*, 'what may we not expect in love?' 'spero,' 'spes,' sometimes imply expectation or apprehension of something undesirable, cp. Aen. i. 543, ii. 658, iv. 419, xi. 275; Sall. Cat. 20. 13 'spes multo asperior,' ib. Jug. 88 'Metellus contra spem suam laetissimis amicis excipitur,' Lucan. v. 455 'naufragii spes omnis abit.'

27, 28. *iungentur*, in wedlock (as Hor. A. P. 13; Aristoph. Pax 1076 *πρὶν κεν λύκος οἶν ἔμναιοι*), or under the yoke (as Ecl. iii. 91). *grypes*, Hdt. iii. 102. *iam* as distinct from *aevo sequenti*, which indicates a further stage of these monstrous changes. *ad pocula* = 'potum,' cp. G. iii. 529. *dammae*, Quintilian notices this masc. as a specialty of Virgil: Horace has it fem. Od. ii. 2. 11.

29, 30. *tibi ducitur uxor*, 'your bride is coming home.' The bride was escorted with torches ('faces') to her husband's house. Dict. Ant. 'Nuptiae (Roman).' *nuces*, the bridegroom flung 'nuts' among the torch-bearers, as the bride approached: Catull. lxi. 128 sq. and lxii. *tibi*, dat. comm. as in l. 29. *deserit Hesp. Oet.*, i. e. by rising over it. Virgil imagines a morning and evening star at the same time of year (ll. 17, 30), an error shared by Catullus (lxii. 7), Horace (Od. ii. 9. 10), and other poets, not so much from ignorance or careless observation, as from regarding natural features as so much poetic material.

32-35. *digno*, ironical, 'worthy of such as you.' *promissa*, 'hanging or falling down;' cp. 'immissa' Aen. iii. 593. Virgil may have been thinking of *προγένειος* Theocr. iii. 9, which = 'with prominent chin,' see below on ll. 41, 58. *mortalia*, i. e. 'res mortalium,' cp. Aen. i. 462.

37, 38. *matre*, 'my mother,' as appears from the parallel passage Theocr. xi. 25 *ἡράσθην μὲν ἔγωγα τεοῦς, κύρα, ἀνίκα πρᾶτον* *Ἠνθες ἐμᾷ σὺν ματρὶ θέλοις* *ὑακίνθινα φύλλα . . . δρέψασθαι*. The boy shows the way to his mother's guest, *dux ego*, etc. *alter ab undecimo*, the 12th, counting inclusively: cp. Ecl. v. 49.

41. *ut . . . ut*, 'when I saw, how lost I was.' Virgil imitates (apparently misunderstanding the difference between *ὥς* and *ὥς=οὕτως*) Theocr. ii. 82 *χῶς ἴδον, ὥς ἐμάνην, ὥς μιν περὶ θυμὸς ἰάφθη Δειλαίας*; cp. ib. iii. 42 *ἀ δ' Ἀταλάντα* *ὧς ἴδεν, ὥς ἐμάνη, ὥς εἰς βαθὺν ἄλατ' ἔρωτα*. Theocritus seems to have imitated Hom. Il. xiv. 294 *ὥς δ' ἴδεν, ὥς μιν ἔρωσ πυκινὰς φρένας ἀμφεκάλυψεν*.

43-45. *scio*. This and 'nescio' are the only cases in which Virgil seems to shorten the '-o' of 1 sing. pres., but he may intend their metrical value to be *scio*, *nescio* (by synizesis): cp. Aen. ix. 296. *edunt*, 'give him birth.' The present, thus used of a strictly past event, merely connects it with the subject without any idea of time, cp. 'generat' Aen. viii. 841, 'educat' x. 518, 'creat' G. i. 279. It here = 'parentes sunt.'

47-51. 'The cruelty of love is an old story. He made Medea kill her children, but she must have been cruel too.' The apparent irrelevancy of

ll. 49, 50 has led to a suggestion that they are marginal glosses (perhaps by two successive readers) which have crept into the text. Ribbeck rejects l. 50 (see below on l. 58) and reads 'at' for 'an' in l. 49. But these expedients are needless: the shepherd blames Medea, and then, recurring to his first complaint against love, tries to balance their respective degrees of cruelty: 'mater' being throughout Medea.

49. The comparison is not, as some think, between the 'cruelty' of Medea and the 'wickedness' of love (supplying 'magis' with *improbis*); but between Medea and love (*mater* and *puer*) as to which is more cruel—*saevus* in l. 47 being = 'crudelis.' *improbis* then in ll. 49, 50 is only an epithet of 'puer' = 'wanton.' Translate: 'Was that mother the more cruel, or that wanton boy? That wanton boy (was more cruel); cruel wert thou too, O mother.'

52-56. *ultro*, 'even,' or 'actually,' i.e. beyond what is usual: see note to Aen. ii. 145; and for the idea G. iii. 537. *certent*, etc. 'Let screech-owls vie with swans' (fabled to sing sweetly when dying), cp. ix. 36; Lucr. iii. 6 'quid enim contendat hirundo Cynis?' and Theocr. v. 136 οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν Οὐδ' ἔποπας κύκνοισι. *Tityrus*, i.e. an ordinary shepherd.

58. *fiat*, Ribb. after Med., Pal. (Vat., Rom. wanting), *mare* is then subject, *omnia* predicate; 'let mere open sea become all in all.' Virgil apparently mistranslates (cp. l. 44) Theocr. i. 134 πάντα δ' ἐνάλλα γένοιτο, as if the word were ἐνάλλια: and the common reading 'fiant' (to which 'omnia' is subj. and 'mare' pred.) no doubt makes the correspondence closer; but 'fiat' has better MS. authority. *vel* often intensifies superlatives; 'vel optima,' 'the very best,' Hor. Epp. ii. 1. 29. *medium*, see note to G. iii. 351. *vivite*, 'live on;' i.e. farewell to you. After this line Ribbeck (adopting Hermann's suggestion) conjectures a lost line, 'vive tuo felix digno cum coniuge, Nysa.' The object of this and the omission of l. 50 is to equalise the different parts of the two songs.

60. *munus*, 'this poem, my last dying gift.' The rendering 'munus morientis,' 'gift of my death,' though perhaps supported by Theocr. xxiii. 20, is less natural.

Virgil asks the Muses to sing for him the song of Alpheisiboeus, as if the incantation scene were beyond his powers (Kennedy).

65. *adole*, 'burn.' This word is probably an act. form parallel to neut. 'adolesco' (connected with 'alo' and the root of 'proles,' 'suboles,' etc.), meaning originally to 'forward in growth,' 'increase.' Hence in sacrificial language, to which it is almost confined, it = (1) to increase and so honour a god by sacrifice (cp. Gk. αὐξάνειν), or to 'pile up' an altar with offerings, cp. Aen. vii. 71, Lucr. iv. 1237 'adolent altaria donis;' (2) by transfer to that which is offered, to 'offer' or 'burn,' as here, cp. Aen. iii. 547. In Aen. i. 704 it equals simply 'light' or 'kindle;' so Ov. Met. i. 492. Some regard the sacrificial use as primary, deriving the word from 'oleum,' see Pub. Sch. L. Gr. App. E. 14 (p. 504). *verbenae*, plur. according to Donatus on Ter. And. iv. 3. 11 = 'omnes herbae frondesque festae ad aras coronandas;' in sing. it is the herb 'vervain,' and so perhaps the plur. in G. iv. 131.

66, 67. *avertere*, 'distract' ('a sanitate'). *carmina*, 'charms,' i.e. magic song. Incantations, oracles, or prophecies, ritual or legal formulae, and inscriptions, being, for the most part, in verse in early times, were alike called '*carmina*:' cp. *Ecl.* iv. 4, v. 42, *Aen.* iv. 487, '*diro carmine iurare*' *Liv.* x. 38. 10, '*lex horrendi carminis*' *ib.* i. 26. 6. So '*canere*' is used of any solemn utterance by a priest or seer, *Aen.* ii. 124, iii. 444, iv. 190; and '*cantare*' of enchantments, *infr.* 71, cp. *Lucan.* vi. 767 '*cantata umbra.*'

70, 71. *Circe*, *Hom. Od.* x. 203 sqq. *Ulixi*, cp. '*Achilli*' *Aen.* i. 30 and note. *cantando*, τῷ ἐπωδεῖν, cp. *G.* ii. 250, iii. 454. For the supposed effect on snakes cp. *Ov. Met.* vii. 199 '*vipereas rumpo verbis et carmine fauces.*'

73. *tibi*, 'for,' and so 'on you'—i.e. your image. Or perhaps dat. ethicus, 'See! I twine, etc. . . .'

78. *modo*, with imperative frequently in the colloquial language of Plautus and Terence, '*i modo tace modo,*' etc. cp. *G.* iii. 73, *Aen.* i. 389, iv. 50, '*Tie them, do.*'

80. 81. By *limus* and *cera* Virgil apparently means two images of Daphnis, implied above ll. 73, 75. *Forb.* cites *Hor. S. i.* 8. 30 for *two* images ('*lanea et effigies erat, altera cerea*'); but there are *two* enchantresses, Canidia and Sagana. The parallel passage of *Theocr.* (ii. 38) does not necessarily imply an image: and some (e.g. *Con.*) think that only two lumps, of clay and of wax, are meant. The assonance '*durescit liquescit*' is agreeable to the jingling nature of charms. *eodem* is dissyllable by synizesis, cp. *Aen.* x. 487.

82, 83. *molam*, cp. *Aen.* ii. 133, iv. 517. *fragilis*, 'crackling,' cp. *G.* i. 76, *Lucret.* vi. 112 '*fragilis sonitus chartarum;*' and '*fragor*' (*G.* i. 358), '*fractus*,' etc., of sound. The crackling of bay-leaves on the fire was a good omen. in *Daphnide*, 'in the case of Daphnis' (ἐπὶ Δέλφιδι *Theocr.* ii. 23), and so indirectly 'against' him. So 'in hoste' *Aen.* ii. 390, 541, '*hoc facere in eo homine consuerunt cuius orationem approbant*' *Caes. B. G.* vii. 21: cp. 'in me,' 'in te,' 'as far as I am concerned,' *Ter. And.* iii. 3. 41, *Eum.* i. 2. 84, and the phrase '*ardere in aliqua*,' 'to burn with love "for" or "towards."'
In all these examples the (local) ablat. with 'in' expresses the object *on* which or with regard to which something takes place, as if it were the circumstance *in* or *under* which. The idiom is quite Latin, and we need not suppose that Virgil takes any liberty in order to represent ἐπὶ Δέλφιδι.

85-90. Virgil seems to have in his mind a well-known description in *Lucretius* (ii. 355-366) of a cow seeking her lost calf.

88. This verse, according to *Macrobius* (*Sat.* vi. 2), is borrowed entire from *Varius, De Mente Caesaris*, '*Non amnes illam medii, non ardua tardant, Perdita nec serae meminit decedere nocti;*' and *Ribb., Kenn., etc.* would remove the comma after '*perdita*,' confining it to the latter clause. But Virgil's poetic taste is seen in the greater effect which he gives to the word '*perdita*,' thus hanging, as it were, between two clauses; cp. '*demens*' *Aen.* iv. 562. *decedere cum dat.* = 'to get out of the way for,' and so 'give place to,' cp. *G.* iii. 467, iv. 23.

91-93. *exuvias*. 'relics'—*'quae exuuntur:'* cp. Aen. iv. 496, 651. *debent*, 'owe Daphnis to me,' i. e. bind him to come back. cp. Aen. xi. 179.

95, 96. *Ponto* stands loosely for Colchis, the country of the enchantress Medea; *'serpens Ponticus'* Juv. xiv. 114 of the guardian of the golden fleece *plurima* with *nascuntur*; 'they grow in abundance,' cp. G. iii. 28, Aen. vi. 659.

97-99. *lupum fieri*. The superstition that some men could become wolves (*λυκανθρωπία*) was common down to the Middle Ages; cp. the story of Lycaon, Ov. Met. i. 209. *alio*, 'to another's field' (lit. in other directions). The practice of *'fruges excantare'* was, according to Pliny (xxviii. 2), actually forbidden in the XII Tables.

101. *cineres*, i. e. after burning the images (l. 80). What follows is partly suggested by Theocr. xxiv. 92-95, partly by common superstitions about disposing of anything inauspicious; cp. Hom. Od. v. 349; Aesch. Cho. 98, 99; Eur. Andr. 294. The turning away (*ἀστροφίῳσιν ὄμμασιν*—*ἀστρεπτός*—*αὐτὸς δ' ἀπονόσφι τραπέσθαι*, ll. cc.) is to avoid the sight of something 'uncanny.' See the description in Ov. Fast. v. 435 sqq. of an old Roman form for 'laying a ghost,' in which the same symbolical actions occur. *rivo fluenti*, 'into the stream,' cp. Ecl. ii. 30. The virtue of a running stream is a familiar item of ghost-lore: see e. g. Burns' 'Tam O'Shanter.'

102. *nec respexeris*, 'you will not have looked back'—i. e. 'you must not.'

105. The sudden blaze was a good omen, smouldering a bad one; cp. G. iv. 315; Soph. Ant. 1006.

107, 108. *Hylax*, 'Growler,' a dog's name: a generally received correction for MSS. 'Hylas.' *quī amant*, cp. Ecl. vi. 44, and see Introd. IV.

ECLOGA IX.

MOERIS.

LYCIDAS. MOERIS.

This poem refers to the fortunes of Virgil's farm and his trouble at being ejected from it; whereas Ecl. i. represents him as restored to his property. Assuming ix. to be written later than i., it has been supposed that after the journey to Rome and restitution of his farm (Ecl. i. 20-45) his re-entry to possession was opposed by an intruding soldier, and that he had to make a second journey to Rome to obtain a second grant of restitution; this second expulsion being that which is referred to here. There is, however, no mention in Suetonius' Life of Virgil or other ancient authorities prior to Servius, of a double ejection: and Probus (whose account is clearer and more consistent than that of Servius) considers that Ecl. ix., which is a complaint of injury, should be placed before Ecl. i., which is an expression of gratitude for redress of the injury. If we adopt this view, Ecl. i. refers

to the final (and only) restoration of Virgil's property; and the words of ix. 7-10 imply that in the first instance Virgil had hoped (perhaps with Pollio's help) to keep his farm, but was after all ejected. And if the ejection here spoken of was the *second* within a few months, why is it spoken of as an unlooked for thing ('quod numquam veriti sumus' l. 3)?

Moeris, a servant of Menalcas, relates to Lycidas how his master is threatened with dispossession. Lycidas deplores the misfortune of such a poet, and as they walk to the city recites snatches of Menalcas' poetry, Moeris repeating other passages. The framework is suggested by Theocr. vii. (θαλύσια or ἐαρίνη ὁδοιπορία). Its object appears (ll. 26-29) to be to enlist the interest of Alfenus Varus, whom Suetonius expressly mentions as instrumental (with Pollio and Gallus) in securing Virgil's restoration to his property. Some have held that Ecl. vi. (q. v.) was the fulfilment of the promise in l. 27.

2. *vivi pervenimus* ut, 'we have lived to hear what we never feared—a stranger occupant of our farm saying, "It is mine; be off, you former holders."' The confused order expresses Moeris' perturbation.

6. *nec* in certain formulae (as '*nec bene vertat*' here) seems to retain its original force of the simple negative '*ne*' strengthened by demonstrative '*c(e)*'; a meaning prior to the distinction established by usage between '*ne*,' '*non*' (= '*nenu*,' i. e. '*ne unum*'), and '*nec*' or '*neque*,' and surviving e. g. in '*ne-fastus*,' '*nec-opinus*,' '*res nec Mancipi*,' etc. Thus in the XII Tables, '*cui suus heres nec escit, si adgnatus nec escit*,' etc., Cic. Leg. iii. 3. 6 '*nec obedientem civem coerceto*;' and in the archaic colloquialism of Plautus—e. g. Bacch. i. 2. 11, As. i. 3. 3, Most. i. 3. 83.

7-10. 'I thought your master's poetry had saved his property:' see above. *subducere*, 'to draw themselves up from the plain.' Both this and *iugum demittere* express the slope, one regarding it from below, the other from above. Translate: 'From where the hills begin to rise and the ridge comes down with gentle slope.'

13. *Chaonias*, i. e. of Dodona in Epirus, the country of the Chaones—a fixed epithet.

14-16. *incidere*, 'cut short;' cp. Hor. Epp. i. 14. 36 '*quacumque*,' sc. '*arte*' or '*ratione*.' *sinistra*, and therefore credible; cp. Cic. Div. i. 39. 85 '*Quid (habet) augur, cur a dextra corvus, a sinistra cornix faciat ratum?*' *hic*, ὃδε, the speaker himself. So frequently in colloquial language (pointing with the finger), '*hic homo*,' i. e. '*myself*,' Plautus and Terence *passim*: cp. Hor. Sat. i. 9. 47, Aen. ix. 205, x. 525; Ter. And. ii. 1. 10 '*tu si hic sis*,' 'in my place.'

17. *cadit in*, 'is the lot or part of,' and so 'applies to,' 'is possible in.' Cic. Sull. 27 '*cadit in hunc hominem ista suspicio*,' Har. R. 26 '*in eum cadit hoc verbum maxime*.'

21. 'Or who would sing the songs I lately stole in secret from your lips?' *tibi* is Menalcas, i. e. Virgil; and ll. 23-25 are a close version of Theocr. iii. 3-5: hence 'Virgil must be understood as indirectly praising himself as the Roman Theocritus' (Con.).

23, 24. *dum redeo*, 'while I am on my way home.' Ter. Ad. ii. 1. 42

'delibera hoc dum redeo.' *inter agendum*, ἐν τῷ ἐλαύνειν, 'while driving them,' see notes to G. ii. 239, iii. 206, Aen. i. 269, ix. 7.

26, 27. *immo*, 'nay, listen to this.' *necdum*, 'and that not finished' (Gk. καὶ ταῦτα), showing the loss which lovers of song would have suffered in the poet's death. *superet* = 'supersit,' G. ii. 235, iii. 63, Aen. ii. 597, iii. 339, v. 519; *Lucr.* i. 579.

30. *sic*, a common formula of adjuration = 'so may it be, according as,' x. 4; *Hor. Od.* i. 3. 1; and the biblical phrase 'So may God do to me, if . . .' Translate: 'If you would have your swarms avoid the yews of Corsica' (Κύπρος in Greek). Corsican honey was notoriously bitter; and *Diodorus* (v. 14) attributes this bitterness to the box-trees on the island, whence *Con.* suggests that *taxos* may be an error for 'buxos.' But *Ovid* (*Amor.* i. 12. 7) ascribes it to hemlock ('cicuta'): neither poet troubling himself to be in precise accordance with facts.

34. *vatem*. This, the oldest term for a poet, according to *Varro* and *Enn.* (*Ann.* 222), was discarded on the introduction of Greek literature for the Greek 'poeta' (ποιητής), which is applied to themselves by *Ennius*, *Naevius*, and *Pacuvius*, and to *Homer* by *Ennius*; 'vates' being relegated to the expression of 'soothsayers,' 'oracle-mongers,' and the like, in which sense it is used by *Lucr.* i. 109 (*Munro*), *Hor. Epp.* ii. 1. 26 'annosa volumina vatum,' *Cic. N. D.* i. 20. 55 'haruspices, augures, harioli, vates, coniectores.' In later times 'vates' came to mean a proficient in any art, 'legum vates,' etc. *Virgil* and other writers brought it into honour again as the old word for an inspired bard, something higher than 'poeta'—and such is its force here. The distinction is perhaps between a 'singer' or 'versifier' and a true 'poet.'

35. *Varius* and *Cinna* (see *Cruttwell*, *Rom. Lit.* pp. 231, 250) were contemporary poets of repute (*cp. Hor. Od.* i. 6); *Anser*, an indifferent poet, whose name is here punned upon; 'Cinnaque procacior *Anser*' *Ovid. Trist.* ii. 435.

37, 38. *id ago*, 'that is what I am about;' 'id agere,' 'hoc agere' = 'to be intent on,' often followed by *ut* with *conj.*, *cp. 'Hoc age,'* a formula to bespeak silence at religious rites: 'alias res agere,' 'to be inattentive;' 'hoc-cine agis?' 'do you hear me?' *si valeam*, 'in the hope that I may be able.' It is the protasis of a suppressed clause 'ut meminero,' *cp. l.* 45 'memini . . . si tenerem,' where 'et canerem' is implied.

39. *nam*, frequent in interrogations, expressing wonder or emotion, *cp. G. iv.* 445, *Aen. ii.* 373; and *Terence* and *Plautus passim*. In this sense it is joined to interrogative words, 'quisnam,' 'quianam,' 'ubinam,' etc.; and sometimes, as here, separated from the interrogative word; *cp. Plaut. Bacch. v. 1.* 28 'quid tibi ex filio nam, obsecro, aegre est?' For γάρ in questions *v. Lid.* and *Sc. s. v.* *iudus*, 'pleasure;' *cp. 'What pleasure lies in height? the shepherd sang'* (*Tennyson, 'Princess'*).

40. *purpureum*, 'bright,' without reference to colour; *cp. Tib. iii.* 5. 4 'purpureo vere.' *Theocritus* has λευκὸν ἔαρ xviii. 27.

43. *insani*, etc., 'let the wild waves lash the shore,' in contrast to the peace on land.

44, 45. *quid quae*, 'what about the verses which . . ?' *pura* = 'serena,' *cp.*

'per purum' G. iii. 364, and Hor. Od. i. 34. 7 (of cloudless sky), 'pura hasta,' an unpointed spear, Aen. vi. 760; 'purae plateae' (unobstructed); 'purus locus' (not built on); 'purus campus' (free, open) Aen. xii. 771. *tenerem*, see on l. 38.

47. *astrum*, the 'Iulium sidus' (Hor. Od. i. 12. 47), a comet which appeared in 43 B.C. at the games given in honour of Julius Caesar, and was interpreted of his apotheosis, cp. G. i. 32, Aen. viii. 681. *Dionaei*, sprung from Dione, mother of Venus; the Caesars claiming descent from Iulus son of Aeneas, son of Venus and Anchises (Hor. C. S. 50): cp. Aen. iii. 19.

48, 49. *quo*, 'under which,' by whose influence, cp. iv. 8. *gauderent*, the conj. marks the result of its appearance—'a star to make the fields all glad with corn, and the grape take deeper colour on the sunny hills.' *segetes*, as in G. i. 47. *duceret*, cp. Juv. ii. 81 'uvaeque conspecta livorem ducit ab uva.'

50-52. *poma*, 'fruit,' in this case of the pear-tree. *fert*, 'destroys,' cp. v. 34, Aen. ii. 555, iv. 679, v. 356. *animum*, 'memory,' cp. the phrases 'in animo esse,' 'ex animo effluere.' *condere*, 'to see (long days) to their close,' cp. G. i. 481; Hor. Od. iv. 5. 29 'Condit quisque diem collibus in suis,' Lucr. iii. 1090 'vivendo condere saecula,' which Munro refers to the technical phrase 'condere lustrum,' conveying in some way or other the idea of closing, completing: cp. Hor. Od. ii. 4. 24 'claudere lustrum,' and Liv. i. 44 'idque conditum lustrum appellatum, quia is censendo finis factus est.'

53-55. *oblita*, rare in pass. sense: cp. 'adepta libertate' Sall. Cat. 7, and Plaut. Trin. ii. 2. 88 'Non aetate, verum ingenio adipiscitur sapientia.' *lupi*, etc. alluding to the superstition that a man meeting a wolf and not catching its eye first was struck dumb, which Pliny (viii. 34) speaks of as Italian: but it is alluded to in Plato, Rep. i. p. 336.

55. *satis* with *saepe*.

56. 'By such excuses to a distant time you put my longings off' (Kenn.). For *amor* = 'studium' cp. Aen. ii. 10, vi. 314.

58. *ventosi murmuris*, perhaps attributive gen. with 'aurae;' but better 'the breath of murmuring winds'—an inversion for 'ventosae murmura aurae.'

59-62. *hinc adeo*, 'from this very point,' see on G. i. 24. *Bianoris*, according to Servius the founder of Mantua, otherwise Ocnus. *stringunt*, 'strip,' of the 'frondatio,' cp. Ecl. i. 57, note. *tamen veniemus*, 'all the same,' referring to a suppressed thought, 'quamvis canentes moremur.' Cp. Aen. ix. 315 and Con. *ad loc.*

65, 66. *fasce*, 'burden,' cp. G. iii. 347, iv. 204. Here it is the basket in which Moeris is carrying his kids. On *puēr* see Ecl. i. 39.

ECLOGA X.

GALLUS.

This poem was written by Virgil to condole with his friend Cornelius Gallus (see note to Ecl. vi. 64) on the faithlessness of his mistress Lycoris or Cytheris, to whom Gallus had addressed most of his elegies, as Propertius to Cynthia or Tibullus to Delia. Gallus is represented as dying for love, receiving visits of sympathy from rural deities, and singing his hopeless love-plaint to Arcadian shepherds. The poem is modelled on the latter part of Theocritus i. As in Eclogue i. the identification of shepherd and poet leads to some confusion of ideas; Gallus being represented as at the same time a soldier and a shepherd, in the camp in Italy and under a rock in Arcadia. The date of the poem is about 38 B.C., when Agrippa was leading an expedition into Gaul and across the Rhine, with which Gallus' rival is supposed to have gone (l. 23).

1, 2. *Arethusa*, the nymph of Ortygia, at Syracuse, was conventionally the pastoral fountain. *quae legat*, such as Lycoris herself may read, i. e. with no abuse of her.

4, 5. sic, cp. Ecl. ix. 30, note. *Doris amara*, 'the brackish Dorian stream' (Shelley, '*Arethusa*'), i. e. the sea under which the legend made *Arethusa* fly from the river god *Alpheus*; cp. Aen. iii. 694. *Doris* was wife of *Nereus*.

6. *sollicitos*, 'sorely vexed' or 'tried,' cp. G. iv. 262.

9-12. From Theocr. i. 66 sqq., where the nymphs are mentioned in connection with *Daphnis*, married to a *Naiad* (ib. vii. 92). Here, as *Arethusa*, l. 1, they take the part of the Muses, and so are connected with *Parnassus*, etc. This connects them with Virgil himself, who has already addressed *Arethusa*, and turns to them again, l. 70. Milton imitates this passage in '*Lycidas*,' ll. 50-55, 'Where were ye, nymphs . . . ' etc.

10. *peribat*. So Ribb. and most editors from a correction in Med. of the vulg. '*periret*.' The indic. is required by the sense, which is purely temporal, without any logical connection with the principal clause: 'When Gallus lay a-dying of unrequited (or 'misplaced') love'—unworthy, because unreturned, cp. viii. 18.

12. *Aoniae* (Ribbeck) has the support of Med., Rom. (Vat. wanting) and the grammarians '*uno ore, excepto Servio, qui "Aonie Aganippe" nominativos singulares esset monet.*' As there is no metrical reason for preferring '*Aonie*' (*Ἀονίη*) to '*Aoniae*' before the hiatus (cp. viii. 53, G. i. 221), it is hard to see why most recent editors set aside the best MS. evidence on the sole authority of Servius.

16, 17. *nostri*, 'us shepherds,' i. e. Virgil himself and Gallus, as pastoral poets. 'The sheep are content with us, and even you may be content with them,' i. e. with your association with pastoral poetry. *paeniteat*, po-

tential, so that *nec* has its ordinary sense, 'nor can you repent,' cp. *G.* ii. 315, *Aen.* i. 548.

19. *upilio* or *ōpilio*, contracted from 'ovi-pil-io,' Gk. *οἰο-πόλ-ος*: cp. 'bubus,' 'bobus.' *subulci*, MSS. and Serv., Ribb., Forb., Con. 'bubulci,' a conjecture of Renaissance critics. was accepted by Heyne and Voss: see Con. note.

20. *uvidus* Pal., 'umidus' Rom., as also in *G.* i. 418. *V* and *M* are often confused; cp. *Aen.* i. 558. Acorns were steeped during the winter for fodder, *Cato* 54.

24. *agresti honore*, descriptive abl., 'with rural garland on his head,' explained by l. 25. *quassans*, 'nodding,' because the *ferulae* and *lilia* were so large and long, cp. *Lucr.* iv. 587 'Pinea semiferi capitis velamina quassans.'

27. *ebuli*, 'elder;,' *minio*, 'vermilion,' i.e. sulphate of mercury (*κιννάβαρι*), now used for expressing 'red lead.' Pliny says it corresponds to the Greek *μίλτος* (*νήες μιλτοπάρροι*, *Hom. Od.* ix. 125), and was used for painting statues of the gods or the bodies of triumphant generals.

31. *tamen*, i.e. 'though I perish,' introduces a consoling thought, as in *Aen.* iv. 329, x. 509. For the reference to a suppressed thought cp. *Ecl.* ix. 62.

34. *olim*, 'in after time,' cp. *Aen.* i. 20.

35. *fuisse*, 'had I been (at first):' *esset* l. 37, *iaceret* l. 40, etc. show what might now be going on.

38. *furor*, 'flame,' cp. *Ecl.* iii. 66.

40. The mixture of willows with vines is strange, unless we may suppose that the willow was sometimes used for training the vine upon. Some put a comma after *salices*, as if the sense were 'now amid willows, now beneath the vine.' Forb. suggests willows at the foot of a slope on which vines are planted, making *sub* = 'lower down than,' 'below.' An ingenious suggestion is 'calices,' *S* being often written as *C*.

41. Ribbeck conjectures a lost line between l. 41 and l. 42, 'O utinam hic esset potius mecum ipsa *Lycoris*;' and between l. 46 and l. 47, 'Posse nefas fieri; sine me tu sola, *Lycori*,' his object being to carry out an elaborate division of the poem into strophes or stanzas, which requires three lines between l. 41 and l. 44, and two between l. 45 and l. 47, to correspond respectively with ll. 47-49 and ll. 44, 45.

43. *consumerer* continues the construction of *iaceret*, *cantaret*, above: 'Here might we decay together by mere lapse of years.' *aevum* in Virgil = 'time of life' (*Aen.* ii. 638), the notion of old age being determined by the context, as *Aen.* ii. 435, 509, viii. 437, xi. 85.

44. *Martis*, gen. after *amor*, i.e. a rival passion which has kept Gallus away from his love, and led to her deserting him. He was perhaps engaged in Italy under Octavianus against Sex. Pompeius.

46, 47. *nec sit*, perhaps a prayer, as *Ecl.* ix. 6; or simply potential, 'I cannot believe such a thought.' *tantum*, i.e. 'tantam calamitatem.' *Alpinas nives*. The Roman poets dwell on the savage and dangerous aspect of mountains, hardly ever on their beauty, cp. 'saevae Alpes' *Juv.* x. 166.

50, 51. *Chalcidico*, of Chalcis in Euboea, from which came Euphorion, a

mythological poet of Alexandria, B.C. 220, whom Gallus imitated or translated: Quintil. x. 1. 50 'Quid? Euphorionem transibimus, quem nisi probasset Virgilius, idem nunquam certe conditorum Chalcidico versu carminum fecisset in Bucolicis mentionem.' *modulabor*, 'I will set (or 'attune') to the Sicilian shepherd's pipe,' i.e. adapt to the pastoral model of Theocritus.

54. The language and rhythm of this line appear imitated from Lucr. i. 253 'Arboribus, crescunt ipsae fetuque gravantur,' the sense being altogether different. Virgil's mind seems to be, as it were, so saturated with the language of Lucretius that he half unconsciously reproduces its rhythm and very words, without any connection of idea; cp. G. i. 158, 327, ii. 149, 310, iii. 416, 478, and see Munro on Lucr. i. 253, iii. 451.

57, 59. *Parthenios*, of Mount Parthenius in Arcadia. *Partho* and *Cydonia* (Cretan, cp. Hor. Od. iv. 9. 13) are artificial literary epithets, cp. Ecl. i. 55, note, G. iii. 345.

63. *concedite*, 'away with you!' cp. Ecl. ii. 57.

65, 66. *Hebrum*. This was one of the first ice-bound rivers that the Romans encountered, 'Hebrus nivali compede victus' Hor. Epp. i. 3. 3. *Sithonias*, of Sithonia in Thrace; 'Sithonia nive' Hor. Od. iii. 26. 10.

69. *Amōr*; et, Ecl. i. 39.

70-74. *divae*, see note to ll. 9-12. *maxima*, 'of highest worth,' 'most precious,' Aen. viii. 271. *se subiicit*, 'grows up,' G. ii. 19.

GEORGICA.

LIBER I.

1-4. Dedication of the poem to Maecenas, with a rough enumeration of the subjects to be treated of—viz. agriculture (Book I), the cultivation of vines (II), the care of cattle (III), and of bees (IV).

1, 2. *segetes*, 'fields.' The meaning 'crops' is not common till after the Augustan period. 'What makes the cornfields smile.' *ulmis*; vines were commonly trained on elms—see G. ii. *passim*, and cp. Hor. Od. iv. 5. 30.

3, 4. *qui cultus*, 'what treatment for keeping cattle'; 'habendis' must be supplied with *apibus*. *pecorī*, *apibus*, on hiatus see Aen. iv. 606, Introd. IV. *experientia*, see on G. iv. 316.

5. *hinc* = 'ex hoc tempore,' 'now.' Others explain 'from these subjects,' i.e. these shall be my starting point, cf. Hom. Od. i. 10 τῶν ἀμύθεν, . . . ἐνθεν ἑλῶν.

6. *lumina*, i.e. the sun and moon. Are they here identified with, or distinguished from, Liber and Ceres l. 7? In favour of the identification is the express statement of Macrobius, Sat. i. 18, and the awkwardness of the asyndeton between ll. 6 and 7: against it, the uncertainty whether as a fact Bacchus and Ceres were so identified in the mysteries. On the whole it seems best to separate Liber and Ceres from *lumina*, and accept the want of a connecting particle, as after l. 15.

8, 9. *Chaoniam*, cp. Ecl. ix. 13. It is a mere literary epithet, cp. Dodona l. 149. *pocula*, 'draughts,' cp. Ecl. viii. 28, G. iii. 379. *Achel-oia*: Achelous, said to be the oldest of rivers, represented water in general; Eur. Andr. 167, Bacch. 625.

10-20. *agrestum praesentia*, 'that aid the husbandmen.' Cp. Aen. ix. 404, and Psalm xlv. 1 'a very present help in trouble.' *cui*, 'for whom,' 'at whose bidding;' cp. G. ii. 5. *cultor nemorum*, 'dweller in the woodland;' cp. Aen. iii. 111 note, xi. 557. It refers to Aristaeus, said to have taught men beecraft, G. iv. 281 sqq.; worshipped at Ceos with the attributes of Zeus himself, Pind. Pyth. ix. *ipse* emphasises Pan as the great rural god. 'Thou too, Great Pan.' *puer*; Triptolemus, said to have learnt the art of ploughing from Ceres. *ab radice*, i.e. 'torn from its roots:' so 'tulit radicitus' Cat. lxiv. 288.

21-23. *tueri* = a verbal subst. in nom. case—'quibus studium est τὸ ἀγρὸς

φυλάσσειν.' non ullo semine, abl. of circumstance, 'where no seed has been sown.' satis, dat. pl. of 'sata,' 'sown crops.'

24. tuque adeo, 'and thou above all.' adeo (originally a combination of two adverbs = 'up to that point,' 'ad eo') becomes a particle of emphasis, used particularly with pronouns and numerals; cp. Ecl. iv. 11, G. ii. 323, Aen. iii. 203, vii. 629, xi. 275, xii. 548. Sometimes it emphasises a correction, almost = 'immo:' 'ducem hostium intra moenia atque adeo (nay more) in senatu vidimus' Cic. Cat. i. 2, 'ego princeps in adiutoribus atque adeo secundus.' ib. Att. i. 17, 9.

25. incertum est. Note the series of oblique interrogations depending on this phrase; (1) quae sint, (2) velisne . . . accipiat, (3) an venias . . . emat, (4) anne . . . addas. Translate: 'And thou above all, of whom we know not in what house of gods thou art in time to sit, whether it be our Caesar's pleasure to watch over cities and take charge of earth, that so the whole mighty world may welcome thee as the giver of its increase and lord of its changeeful seasons.'

28. materna, i. e. of Venus, cp. Ecl. vii. 62, ix. 47.

30. numina, 'divine power,' both in sing. and plur., literally the nod by which a god declared his will, Aen. ix. 106. 'Or whether thou comest as the god of the boundless sea, and sailors own no power but thine, while distant Thule bows before thee, and Tethys woos thee for her daughter's spouse with the dower of all her waves.' Caesar, if a sea god, is to marry one of the Oceanides, and receive the kingdom of the sea.

32. tardis, generally explained of the summer months with long days, but perhaps it is only to enhance the power of the new star—'The year's dull round.' Coh. aptly quotes from Cowley's 'Davideis':

'The old drudging Sun from his long-beaten way
Shall at thy voice start, and misguide the day.'

33. Erigonen, the constellation 'Virgo,' see Dict. Biogr. The locus here indicated is that of the constellation 'Libra,' under which Augustus' birth took place. In the old calendars Libra was omitted, and two spaces given to the Scorpion with outstretched claws (chelae, Gk. χηλαί), from which the Balance was hung. Virgil imagines the Scorpion to draw in his claws and leave his 'undue share of heaven' (caeli iusta plus parte), thus making room for Augustus as a new sign. 'Virgo' was also called 'Astraea,' goddess of Justice (Ecl. iv. 6), and the Balance symbolises justice: so that there is special flattery in assigning this place to the Emperor.

36, 37. nam refers to a suppressed thought—'except in Hades.' sperant (Med. 1, Pal., Ribb., Con.) is better than 'sperent' (potential). 'Tartarus does not think of aspiring to such an honour; and may you never wish for empire there.' veniat might be potential, 'can ever come,' but perhaps is more forcible as optative. dira cupido, 'wild desire' (cp. Aen. vi. 373, ix. 185), i. e. so intense a desire for empire on any terms as to wish to rule even in Hades. In disclaiming for Augustus any wish to be king in the world below, Virgil may have had in his mind the sentiment ascribed by Homer to the shade of Achilles, Od. xi. 489.

42. ingredere, sc. 'divino muneri,' 'assume the god.'

43-45. vere; spring was reckoned from the second week of February, when

the west wind (Favonius = Zephyrus) came in, cp. Hor. Od. i. 4. 1. **Zephyro**, abl. instr. with **putris**, which is proleptic, expressing the result of **se resolvit**, 'and the soil grows soft and crumbling beneath the West wind.' **mihi**, dat. ethicus. **aratro**, dat. after **ingemere** (cp. Hor. Epod. v. 31 'ingemens laboribus'). 'Then would I have the bull begin to pant over the deep-driven plough.'

47-49. **seges**, 'land' or 'field,' even before sowing; cp. Ecl. ix. 48, G. ix. 129. **demum** (δῆ) is a strengthening particle, like 'adeo' l. 24: 'that land above all.' Its temporal meaning 'at length' is only in connection with temporal words, e.g. 'nunc demum,' 'tunc demum,' etc. In **bis . . . sensit** Virgil appears to recommend four ploughings—three usual, in spring, summer, and autumn, and one additional for strong land, in the previous autumn. He alludes to the cultivation of 'novalēs.' **ruperunt** = 'rumpere solent,' 'have frequently burst.' It answers to the Greek 'frequentative' aorist. Con. explains it of instantaneous action, as in l. 330, G. ii. 81.

51, 52. **morem**, 'temper,' cp. Lucr. i. 296; Plin. N. H. xviii. 206 'quippe Vergilio iubente praedisca ventos ante omnia ac siderum mores.' **patrios cultusque habitusque locorum**, 'the traditional culture and aptitude of the localities.'

55. **arborei fetus**, 'forest growths.'

56. **Tmolus** is in Lydia, whereas Cilicia was famous for saffron: but Virgil designates Western Asia loosely by the name of a well-known mountain.

57-59. **mittit**. On indic. see note to Ecl. iii. 103; Med. 'mittat.' **Elidum palmas equarum**, 'palms that mares of Elis win'—i.e. 'victorious mares of Elis,' contending in the Olympian games.

continuo, Gk. ἐὺθὺς, 'from the first and onward.' **leges**, 'conditions.' **foedera**, 'laws' of nature, as Aen. i. 62; Lucr. i. 586 'foedera naturae,' ii. 254 'fati foedera.' 'Such is the chain of law, such the eternal covenant with which Nature has bound certain climes.'

63-65. **ergo**, i.e. since this is Nature's law. 'Work, then, and fulfil your destiny.' **iacentes** [so Med., Rom. b; Vat. wanting; 'iacentis' Pal.], i.e. 'turned up and exposed,' cp. ii. 261. 'Let the clods be exposed for summer to bake them to dust with the sun's full heat.' (**solibus**, abl. instr.).

67-70. **sub**, 'just at the actual rising of Arcturus.' The true rising of Arcturus was September 8, the apparent Sept. 21. **suspendere**, 'to lift it with a light furrow,' i.e. raise it lightly so as to leave it hanging; cp. note on Ecl. ii. 66. **illuc**, 'in the former case' ('pingue solum' l. 64); **hic**, 'in the latter' ('tellus non fecunda').

71-74. 'You will likewise (**idem**) let your fields at intervals (**alternis**, sc. 'vicibus') lie fallow after reaping (**tonsas**) and suffer the lazy soil to harden by inaction (**situ durescere**); or (if you cannot afford this) you will at another season sow yellow corn crops in the soil (**ibi**), from which you have previously raised . . . etc.' Virgil seems to recommend occasional fallowing as a rule; or, where this is not convenient, a 'leguminous' crop of peas, beans, lupins, or the like, for a spring crop, to be followed by a sowing of corn in autumn—the stalks of such a crop being ploughed in or burnt on the field as manure for the corn crop. Leguminous crops are

specified; for (*enim* l. 77) flax, oats, or poppies only exhaust the soil (*urunt*), and the land might as well lie fallow as have them. *novales*, either 'fields' in general, as in *Ecl.* i. 71, or proleptically with *cessare* = 'lie idle and fallow.' But *cessare* gives this meaning by itself: and (as shown above) Virgil seems to be prescribing for corn-land in general by (1) occasional fallowing, (2) change of crops. *situ* (verbal subst. from *sino*, 'to let alone'), the 'inaction' or idleness of fallow land, as opposed to the condition of land being prepared for a crop. Cp. *Aen.* vi. 462, vii. 440 (of the rustiness coming from disuse); *Hor. Epp.* ii. 2. 118.

75. *tristis*, 'bitter,' cp. ii. 126.

76. *fragiles*, 'crackling,' cp. *Ecl.* viii. 82. *silvam*, of any thick growth, cp. *G.* i. 152, ii. 17, iv. 273, *Aen.* iii. 24.

79. *alternis*, sc. '*vicibus*,' as in l. 71 = 'by changes (of crops) the strain (of producing two crops in succession without an interval of fallow) is lightened;' only you must not spare manure.

82. *sic quoque*. 'By this method as well (as by fallowing), the soil gets rest under the change of crops; nor are you meanwhile without return from your land being unploughed'—i.e. you get your crop of vetch, etc. *inaratae* = ὡς μὴ ἀροτρομένης.

86. *steriles*, 'now barren,' i.e. with nothing but stubble left, the burning of which is advantageous in different ways to different kinds of soil (ll. 86-91).

89-93. *caeca relaxat spiramenta*, 'opens hidden pores.' *qua*, sc. 'via.' *durat*, sc. 'terram.' *venas*, 'passages' or 'channels.' *tenuēs*, 'thin,' 'fine,' and so 'searching' rains. *rapidi solis*, 'the fierce burning sun,' cp. *Ecl.* ii. 10. *penetrabile*, in active sense 'piercing,' cp. *Lucr.* i. 494 'penetrare frigus;' and for similar use of forms in '-bilis,' *Hor. Od.* i. 3. 22 'Oceano dissociabili,' etc.

95, 96. *vimineas crates*, 'osier hurdles,' dragged over the ground after the clods had been broken with the '*rastrum*' (a hoe or rake). The whole process was called '*occatio*' ('*occare*' *Hor. Epp.* ii. 2. 161). *nequiquam*, (not '*nequidquam*' or '*nequicquam*') is the form in all best MSS. and editions. It is from '*quiquam*' the old abl., cp. '*nequaquam*.'

97-99. The process of 'cross-ploughing' is here distinguished from that of harrowing, as if they were not applied by the same person or to the same land: but Virgil does not mean to do more than distinguish between them. He has not necessarily implied cross-ploughing in l. 48. *proscisso*, technical term for the first breaking up with the plough, cp. *Plaut. Trin.* ii. 4. 122 (quoted on *G.* ii. 403). *terga*, the 'ridges' of clods thrown up by the plough, *G.* ii. 236. *in obliquum verso aratro*, 'by cross ploughing,' lit. 'with plough turned at right angles (to its former course).' *imperat*, 'lords it over' the fields, i.e. forces them to own his rule. This and other expressions ('*subigere*,' '*compescere*' *G.* ii. 370, '*vertere*,' '*exercere*'), applied to agricultural operations, illustrate the conception of a constant struggle against the reluctant forces of Nature, which Virgil derives from *Lucretius*. Cp. *G.* i. 197, ii. 237; *Lucr.* v. 206-217; and see *Sellar*, '*Virgil*,' ch. VI. ii. (pp. 205-212).

102. *Mysia*, especially the region about *Gargarus*, was proverbial for fertility. *nullo tantum cultu*, 'by no tillage does Mysia show itself off

so well or Gargarus take such pride in its harvests (as after a dry winter):' so Heyne, Con., Kennedy. Others explain, 'Mysia itself is not so fertile as an ordinary field after a dry winter' (Wagn., Forb.); or, 'it is from no cultivation (but natural climate) that Mysia is so fertile.'

104, 105. *comminus*, see above on l. 99. The image is that of the Roman soldier first throwing his 'pilum' (*iacto semine*), and then attacking at close quarters. *ruit*, 'levels,' 'throws down,' as Aen. ix. 516: elsewhere (as G. ii. 308, Aen. i. 35. 85, xi. 211; Hor. Sat. ii. 5. 22 '*ruam acervos*,') it = 'throw up:' so in legal phrase '*ruta caesa*' = minerals (things dug up) and timber. The general idea is violent movement, the direction of which is determined by the context. So '*ruo*,' intransitive = 'go down,' Aen. iii. 508; 'come up,' Aen. x. 256. *cumulos*, i.e. the tops of the ridges. *male pinguis* = 'non pinguis,' 'unfertile,' cp. '*male fida*' Aen. ii. 23, '*male amicum*' ib. 735, '*male sana*' Aen. iv. 8. Others explain *nimum pinguis*, 'too stiff' soil, cp. '*male oderit*' Cic. Att. xiv. 1. 2, '*male rauci*' Hor. Sat. i. 4. 66; but then *harenae* must be taken in an unusual sense; and in the following lines light dry ground requiring irrigation is spoken of.

108. *supercilio clivosi tramitis*, 'from the brow of a sloping ravine:' cp. the Virgilian expressions '*dorso nemoris*' G. iii. 436 (also in Hor. Sat. ii. 6. 91), '*latus nemoris*' Aen. vii. 566, and Hom. Il. xx. 151 *οἱ δ' ἐτέρωσε καθίζον ἐπ' ὀφρύσι Καλλυκολώνης*. Prudentius (born 348 A.D.) has the phrase '*supercilio saxi liquor ortus*' (Peristeph. xii. 31). *tramitis*, according to Servius, = '*convallis*,' cp. Aen. xi. 515; Prop. iv. 22. 23 (ed. Paley) '*Hinc Anio Tiburne fluis, Clitumnus ab Umbro tramite*;' and Cic. Phil. xii. 11 '*facilis est circumspectus unde exeam, quo progrediar, quid ad dextram, quid ad sinistram sit. Num idem in Apennini tramitibus facere potero?*' Con. explains *clivosi tramitis* as = '*clivi per quem unda tramitem facit*,' 'the channelled slope;' Kenn. as = '*transversi clivi*,' 'a cross-lying slope.' The picturesque force of *ecce* ('Oh joy!') is well pointed out by Con.; and the melodious grace of ll. 108-110 harmonises with their subject. Cp. Hom. Il. xxi. 257 sqq.

111-115. *quid*, sc. '*dicam*,' as l. 104. Excessive luxuriance is to be corrected by feeding down when the blade is young and green (*tenera in herba*, abl. of circumstance = '*quum sit herba tenera*'), lest when come to maturity the corn stalks should droop under the weight of the ears. *cum primum*, etc. defines *tenera in herba* more precisely. Con. explains, 'as soon as the young plants reach the level of the ridges:' (but can *sulcos* = the ridges between the furrows? Better (as giving to '*sulcos*' its true meaning) 'level the furrows'—i.e. by rising to the height of the ridge or 'balk' make the whole field look level, the furrows being filled up. *bibula deducit harena*, 'drains off by means of soaking sand;' how, is not clear. Con. thinks the drains were partly filled with sand or gravel; Kenn. that sand was carted to the places where water had collected and formed pools ('*lacunae*') in order to soak up the water. *incertis*, 'unsettled,' i.e. when the weather is uncertain. Pindar (Isthm. iv. 30) calls the winter months *ποικίλοι*; Ovid (Met. i. 117) those of autumn '*inaequales*:' cp. A. Am. ii. 318. '*Quum modo frigoribus premitur, modo solvitur aestu, Aere non certo*;' and Lucr. iv. 49 '*incertus aer*.'

119, 120. *improbis*, 'persistent,' 'insatiable,' cp. below l. 388, *Aen.* xii. 687. As '*probus*' denotes moderation and propriety, '*im-probus*' denotes excess (iii. 431), unscrupulousness and the like, either with or without the idea of moral wrong. In *G.* i. 146, for example, and *Aen.* xi. 767 it simply = '*pervicax*,' '*persevering*,' cp. *Mart.* xii. 18. 13 '*improbo somno Quem non tertia saepe vincit hora.*' The general meaning of '*bad*' takes different shades according to the context—'*unjust*,' '*bold*,' '*impudent*,' '*shameless*,' '*violent*,' '*fierce*,' '*ravenous*,' etc.; see *Lexicons*. *Strymoniae*, see note to *Ecl.* i. 55. *intiba*, see on iv. 120.

122, 123. *per artem*, an adverbial expression like '*per scelus*' *Aen.* v. 793, '*per tacitum*' *Aen.* ix. 31 (where see note). The words *primusque . . . agros*=(in prose language) '*introduced scientific agriculture.*' *corda*, '*wits*;' cp. *Plaut. Mil. Gl.* ii. 3. 65 '*quidquam sapere corde*,' *Lucr.* v. 1106 '*Ingenio qui praestabant et corde vigeant*,' *Cic. Phil.* iii. 6. 16 '*stupor cordis.*' In *Tusc.* i. 9. 18 (quoted by *Con.*) Cicero notes the use of '*cor*' for the intellect as something archaic.

125-159. Labour and the cultivation of the soil introduced by Jupiter and Ceres in the 'silver age.'

122-127. *ante Jovem*, i.e. in the golden age of '*Saturn's reign*,' cp. *Ecl.* iv. *limite*, *Ecl.* i. 54, *Aen.* xii. 897. *in medium quaerebant*, '*they garnered for the common store*,' had all things in common; cp. *G.* iv. 157.

131-135. *mella*, cp. *Ecl.* iv. 30, *G.* iv. 1. *usus*, '*experience*,' *Ecl.* ii. 71, note, *G.* ii. 22. *meditando*, '*by practice*,' *Ecl.* i. 2. *abstrusum*, '*thrust away*' by Jupiter, cp. l. 131.

136-140. *alnos*, 'as growing on the river banks (*Ecl.* vi. 63), and thus suggesting the experiment' (*Con.*). *numeros et nomina fecit*, zeugma. *Con.* illustrates the thought by *Psalm cxlvii.* 4. *inventum*, sc. '*est*:' the subj. is *captare et fallere*.

141, 142. *funda*, elsewhere a '*sling*' (*σφενδόνη*), must in this context = '*a casting-net*,' which Plautus (*Asin.* i. 1. 86, *Truc.* i. 1. 14) calls '*rete iaculum*.' *alta petens*, best taken with the previous line. The fisher throws his casting-net as deep as he can, Kenn. takes *alta petens pelagoque*, '*seeking the deep and out at sea*;' cp. *G.* iii. 238. *verberat*, as we now say that a fly-fisher '*flogs*' the stream.

143-146. *ferri rigor*, so *Lucr.* i. 492 '*rigor auri solvitur aestu.*' *improbis*, '*persistent*,' see on l. 119.

148, 149. *glandes*, etc. is subject of *deficerent* = '*failed*.' *silvae*, either possess. gen. after *glandes atque arbusta*, or dat. of indirect object. *Donona*, cp. *Ecl.* ix. 13, *G.* i. 8.

150-153. *labor additus*, *Con.* translates, '*soon the wheat had plagues of its own*,' referring to l. 79 for '*labor*, of the sufferings of things inanimate.' But the whole context refers to *human* labour (cp. 145, 147, 155): when acorns failed, men had to till the ground (ll. 147-149); and then agriculture involved additional work (ll. 150 sqq.). *ut . . . horreret*, a substantival sentence, explaining *labor additus*. '*Soon corn-crops too had toil and trouble attached to them in such sort that baleful mildew devoured the stalks*,' etc. The difficulties of agriculture are such that men must work, or else relapse

into barbarism and a diet of acorns (l. 159). *silva*, a growth of weeds, cp. l. 79 above. *nitentia*, 'smiling'; always of outward appearance, 'neat,' 'sleek,' etc.

158. Virgil adopts the language and rhythm of Lucretius, ii. 2 'magnum alterius spectare laborem,' in a different connection—see note to Ecl. x. 54.

160–166. *arma*, like Gk. ὅπλα, 'implements,' cp. Aen. i. 177. But the military sense is present to Virgil's mind, i.e. the arms with which the 'duri agrestes' must fight their battle against the powers of Nature: see note to l. 99. *tarda*, virtually adverbial, 'slow rolling,' cp. Ecl. viii. 96, G. ii. 377, iii. 28, iv. 370, and note to Aen. i. 8. *Eleusinae matris*, Δημήτηρ, Ceres. *tribula* and *traheae* (or 'trahae') were two kinds of 'threshing-boards' or 'drays,' weighted and roughened with nails, and dragged over the corn on the floor. 'The "tribulum" ("trebbio" Ital., "trillo" Span.) is still used in the East, in Spain, and in the south of Italy' (Keightley). *Celeus*, father of Triptolemus (above l. 19), to whom are ascribed all 'cheap wicker furniture' of antique use, including baskets, bush-harrows (*arboreas crates*), and the winnowing-fan (*mystica*, as carried in the processions at the Eleusinian mysteries). *Iacchi*, son of Ceres, confused with Bacchus, Ecl. vi. 15, vii. 51.

168. 'If the due blessing of the divine country is in store for you.' *divini*, as having *praesentia numina* l. 10. *digna*, cp. G. i. 507, Aen. i. 600.

169–172. *continuo in silvis*, 'while yet in the woods.' *burim*, 'plough-beam' (γῦψ). It was a piece of strong wood, naturally or artificially curved, forming the body of the plough (hence called 'curvi'). From its foot (*ab stirpe*, at one end) projected the pole (*temo*, ἱστοβοεύς), to which was attached the 'yoke' (*iugum*, ζυγόν), fitting on the necks of the oxen, and fastened to them by 'lora subiugia.' *dentalia*, usually in sing. 'dentale,' the 'share-beam' (ἔλυμα), a piece of wood fastened horizontally to the lower part of the 'buris,' in order to hold the 'share' ('vomer'). The expression *duplici dorso* seems to imply that it was formed of two pieces of wood, fastened one on each side of the 'buris,' and converging to a point below it so as to hold the 'vomer:' and this might account for the plural *dentalia*, which otherwise must be a mere poetic licence. *binæ aures*, two 'mould boards,' one on each side of the 'dentale' (perhaps fastened to the two pieces of which it is composed), to throw the earth aside and widen the furrow.

174, 175. *stivaque*, by hendiadys with *fagus*, 'a tall beech for the handle' (ἑξέρλη), by which the ploughman guided his plough. For the poetical redundancy of expression implied by hendiadys see Con. on G. ii. 192. The correction 'stivæ' = 'for a handle,' accepted by Heyne, Voss, etc., gives good sense; but, besides wanting any MS. authority, is open to the objection that it introduces, without any reason in the sense of the passage, a rather unusual rhythm; see note to Ecl. v. 21. Another interpretation, retaining 'stivaque,' connects *altaque fagus* with the preceding words—'a light linden or (que = ve) tall beech is cut down for the yoke.' *currus* [Ribb. from Med., Rom., Gud. b, c, and Pal. 2nd—Vat. wanting], of the plough in

motion, as if it were a kind of carriage. Con.'s text has 'cursus' [Wagner from two Paris MSS.], but his note implies 'currus.' Ribbeck transposes ll. 173, 174. *explorat*, 'searches out,' 'seasons.'

178-180. *area*, 'the threshing-floor.' This appears from Cato and Varro to have been an open elevated space, circular in form and slightly sloping from the centre to the circumference, and usually floored with a compost of which 'argilla' or white clay (here called *creta*) was a principal ingredient. *subeant*, 'spring up' (from the soil below the floor): *pulvere victa fatiscat*, 'break and crumble into dust.' The floor is *victa*, not by dust from elsewhere getting into it, but by its own crumbling. *pulvere* is modal abl. with *fatiscat*, cp. Aen. i. 123, iii. 46; and *victa* goes with the verb, cp. 'fessa fatisci' Lucr. v. 308, 'aevo fessa fatisci' ib. iii. 458.

181-186. *illudant*, 'may play their pranks' (Pal. 2, Med., Ver., fragm., etc.), is now generally preferred to the old reading 'illuduat.' *oculis capti*, 'blind,' lit. 'injured in the eyes.' Cp. Lucr. v. 927 'Nec facile ex aestu nec frigore quod caperetur,' Liv. xxii. 2 'Hannibal altero oculo capitur,' Aen. vii. 295. *monstra*, 'strange creatures,' without reference to size. *senectae* is explained as = 'winter,' the ant as it were living for only one year: but is not *inopi metuens senectae* only a poetical expression for 'hoarding,' 'laying up store?'

187-189. *contemplator*, a Lucretian formula of transition (e.g. ii. 114). 'Mark too, when many a walnut tree in the woods shall burst into blossom and bend its fragrant boughs:—if the bulk of them turn to fruit, grain will follow in like proportion . . . but if a luxuriant growth of leaves gives over-abundant shade, in vain will your threshing-floor grind the ears rich only in chaff (*pingues palea*).' The walnut tree is an omen for the crops. *induet*, lit. 'put itself into flower,' and so 'clothe itself with.' Cp. Aen. vii. 20, x. 681; Cic. Verr. ii. 42 'induere se in laqueum.' *superant*, i.e. if the majority of blossoms 'set' for fruit.

193-196. *semina*, of leguminous plants, as appears from l. 195. *et quamvis*, etc., 'and that they might boil quickly, though with little fire.' *madere* = 'to be sodden,' Plaut. Men. ii. 2. 51, Pers. i. 3. 12; cp. Juv. xiii. 85 'Pharioque madentis aceto.'

198. *vis humana*, 'the force of man,' is from Lucr. v. 206, referred to on l. 99 above, as illustrating Virgil's conception of man's struggle against Nature.

200. Almost repeated Aen. ii. 169. *ruere, referri*, historic infinitives. For the pleonasm *retro referri* = 'retrograde' cp. Lucr. i. 785 'retro reverti,' ii. 283 'retro residit.'

201-203. If we regard the comparison as between the seed and the *man* *retro sublapsus refertur* must be supplied after 'non aliter quam' (so Con. and most edd.): if 'between the seed which retrogrades when man does not select, and the *boat* which retrogrades when man does not pull' (Kenn.), all that need be supplied is 'fit.' The only difficulty lies in l. 203: (1) is *atque* = 'statim' (as Aul. Gellius and other old commentators explain), and the clause an apodosis to *si . . . remisit*: or is 'atque' a conjunction, connecting 'remisit' and 'rapit' (Con. and most later edd.)? (2) is *alveus* 'the boat' (as Aen. vi. 412), or 'the river' (as Aen. vii. 32,

303, ix. 32)? If the former, *illum* refers to the rower; if the latter, to the *lembus*. In favour of the meaning 'boat' is the fact that Virgil does not use it of a river except with a following gen., 'Thybridis fluminis,' etc.; against it the fact that *lembus* is already used for the boat, and that *illum* has more force = *lembum* as distinguished from the rower. Translate: 'Just as (happens) if one who rows a skiff up stream has slackened his stroke and the current whirls the skiff headlong down.'

204-207. The husbandman has just as much need to know the stars as the sailor has.

206. *vectis*, 'on their way (*φερομένοις*).'¹ Latin having no pres. part. middle or pass., the past part. is sometimes used almost in a pres. sense: cp. 'operatus' G. i. 339, 'imitata' G. iv. 72, 'solata' G. i. 293, Aen. v. 708, 'tunsae' Aen. i. 481.

208. *die*, gen. sing. contr. from 'diei:' so 'fide' Hor. Od. iii. 7. 4; Ov. Met. iii. 341, etc.: 'facie' Plaut. Mil. Gl. iv. 4. 36. See Roby, Lat. Gr. i. § 357. Gellius (ix. 14) says that in Virgil's own copy 'dies' was read; cp. Enn. Ann. 401 and Lucr. iv. 1083 'rabies.'

209. 'And parts heaven in the midst for light and darkness.'

211. *usque* sub, etc., not 'until the end of the winter rains;' but 'till at last the winter rains put an end to the work.' *extremum* being virtually adv. = 'at last.' *intractabilis*, when no work can be done, cp. Aen. iv. 53.

213, 214. *tegere*, verbal subst. = 'tempus est tegendi;' or 'tegendo' dat., the infinitive being the dat. case of a verbal subst. (See Wordsworth, 'Fragm.' Introd. xix. 1.) *iamdudum*, 'forthwith:' cp. Aen. ii. 103, note. *pendent*, 'hang poised in air,' before they come down (*ruunt*).

215-217. *medica*, 'lucerne,' originally from Media. *aperit*. On April 17 the Sun passes into Taurus and was said 'aperire annum' ('Ap(e)rilis'), as the weather became settled and fit for spring sowings. *candidus*, 'bright,' i.e. bringing clear weather; cp. 'albus Notus' Hor. Od. i. 7. 15. *auratis cornibus* probably alludes to a pictorial representation of Taurus, which may have been suggested by the white bulls with gilded horns that appeared in Roman triumphs (G. ii. 147-149); cp. iv. 371. Cp. Milton, 'Par. Lost,' 'In spring-time, when the sun with Taurus rides.'

218. *adverso* (Med.) is read by most edd., 'averso' (Pal., Rom.) by Ribbeck; 'adverso astro' is dat. = 'Tauro:' the Dog-star being represented as retiring face to face before the Bull; 'averso astro' is abl., of the Dog, 'with averted (or 'retiring') star.'

219-222. 'Frumentum' ('corn') includes *triticum* ('wheat'), *far* ('spelt'), 'hordeum' ('barley'), and 'avena' ('oats'). *instabis*, etc., 'make grain-crops your only object.' *tibi*, dat. ethicus; 'first mark the morning setting of the Pleiads' (about Nov. 9). *Eoae* = *ἠοαί*, 'matutinae.' *Gnosia*, of Gnosus in Crete. It was the constellation of the Cretan Ariadne, now called 'Corona Borealis.' *decedat*, 'set.' It really rose at this time (Nov.); so Virgil is in error.

225, 226. *Maiae*, one of the Pleiads, as representing them all. *aristis* (Med., Rom.) is adopted by Forb., Con., etc. for the older 'avenis' (Pal.), which Ribbeck retains, suggesting 'aristis' l. 220 as the cause of the var.

lect. *avenis* alludes to the belief that corn would degenerate into wild oats if it lay too long in the ground; cp. *Ecl.* v. 37.

229. *Bootes* (*Arcturus* l. 204) sets at the end of October.

231. *idcirco*, i.e. to distinguish the seasons: 'for this end the golden Sun runs a course marked out in different stages through the heaven's twelve starry signs.' (*regit*, of directing a way, *Aen.* vi. 350, xii. 405.) Virgil seems to represent the earth as a plain in the midst of the *mundus* or great sphere of the universe (*Ecl.* iv. 50, vi. 34); this sphere having an axis, one pole of which (*vertex* l. 242) is above the terrestrial horizon, the other below it. The celestial 'zones' correspond to tracts on the earth's surface, the respective climates of which are attributed to them ll. 233-239; the description being taken from Eratosthenes' 'Hermes' (quoted at length by Con.).

234. *ab igni*, a translation of *ἐκ πυρός* in Eratosthenes. For *ab* with abl. instr. cp. *Ov. A. A.* i. 763 'Hi iaculo pisces, illi capiuntur ab hamis,' *Fast.* ii. 764 'nulla factus ab arte decor.' The usage of classical Latin restricted the abl. interpreted by 'a,' 'ab' to express the relation of the agent, expressing the instrument by abl. alone: but exceptions to both constructions are found in poetry. *igni*; Virgil here and in l. 267 keeps the original long termination of abl. of '-i' stems, which in his time had become generally weakened to *ē*, except with adjectives. Lucretius has many such ablatives: see Munro on i. 978 and cp. *G.* iv. 165, *Aen.* iii. 484.

235, 236. 'Surrounding which at the extremities right and left stretch two (zones).' *trahuntur* gives the notion of extent and corresponds to *περιπεπτηνῖαι* in Eratosthenes. *caeruleae* (Ribb.) is the reading of Med., Pal., Rom.: and though 'caerulea' (Forb., Con., Kenn. and most edd.) gives slightly better sense, the difference on this head is not such as to justify setting aside the unanimous testimony of the oldest uncial MSS. which contain the passage.

238. *per ambas*, 'between the two;' not 'through,' as the ecliptic, on either side of which the Zodiac (*signorum ordo*) runs, does not enter the temperate zones, only touching them at the tropics. *obliquus*, virtually adverbial: 'for the Zodiac to turn its course across the sky.' *verteret*, conj. denoting purpose.

240-243. *mundus* = the whole mundane system (see on l. 231), for the North and South points of which 'Scythia' and 'Libya' are here made to stand. 'High as the world's sphere rises towards Scythia and the Rhipaeian hills, so deep is its slope towards Libya's southern clime.' *hic vertex* = the Northernmost 'pole' or point of the *mundus*. *nobis* (dat.). *sublimis*, 'high above our heads.' *sub pedibus*, according to Con. = 'below their (the Manes') feet;' the infernal regions being supposed to be in the centre of the earth, and so here over the south pole. But it seems better (with Kenn.) to regard *sub pedibus* as correlative to *nobis sublimis*, 'beneath our feet;' the South pole, invisible to us, being as it were visible from the regions below. 'One pole is high above us, the other out of sight beneath our feet.' *Manes*: cp. *Aen.* iii. 565.

244-246 are from Aratus, *Phaen.* 45, quoted by Con. *Arctos*, *Ursa Maior* (*Helice*) and *Minor* (*Cynosura*): *metuentes aequore tingi*, 'that will

not be dipped in Ocean's stream'—a rendering of Homer's *οἷη δ' ἄμμορος ἐστὶ λοετρῶν Ὠκεάνοιο* Il. xviii. 489. Cp. Hor. Od. ii. 2. 7 'penna metuente solvi,' Sat. ii. 5. 65 'metuentis reddere soldum' ('refusing').

247. *illic*, in the southern regions below, which (says Virgil) are either in total darkness, or else have day when we have night. Lucretius (v. 650 sqq.) mentions both alternatives. *intempesta nox*, as in Cic. Phil. i. 3, Verr. ii. 4. 43. 94; Lucr. v. 986; Aen. iii. 587, etc., seems to = 'the dead of night,' and is explained by Servius as the 'unseasonable' time for work; '*nox intempesta dicta est media tamquam noctuosa.*' It has become a fixed epithet of night (as Aen. xii. 846); so perhaps 'gloomy.' Translate: 'There all is wrapped for ever in the dead silence of night and the gloom is deepened by its pall overspread.' Cp. Hom. Od. xi. 19 ἀλλ' ἐπὶ νύξ ὀλόη τέταται δέιλοισι βρότοισιν.

250, 251. These lines were quoted with striking effect by Pitt at the close of a great speech for the abolition of slavery, as the morning sun began to shine through the windows of the House of Commons. Cp. Aen. v. 739. *illic* has the testimony of Med., Pal., Rom.; but '*illis*,' given by Seneca in quoting this line, is highly tempting, and is read by Ribbeck, who refers to Lucr. i. 1065 (probably in Virgil's mind) '*Illi cum videant solem, nos sidera noctis Cernere*;' where see Munro.

252. *hinc*, i.e. from all this about the Zodiac, etc., ll. 231-251.

256. *tempestivam*, in sense adverbial, with *evertere*: 'when its time has come.'

257, 258. These two lines are assigned to the next paragraph by Forb. and others. Ribbeck places them before l. 252, as the commencement of a paragraph.

261-263. *maturare*, 'to get ready betimes.' '*Maturus*' ('ripe,' 'seasonable') = (1) 'early' (in 'good time') as opposed to '*serus*;' (2) 'mature' 'in due time,' 'in full season:' so '*maturare*' = 'get ready soon,' or 'get fully ready;' both which meanings seem to enter into the use of the word here in contrast with '*properanda*,' 'to be done in a hurry.' Cp. Aen. i. 137; Tac. De Orat. 3 '*ideo maturare huius libri editionem festino.*' *lintres* (Ribb. '*lyntres*' after Med., Pal., Rom.: but, though connected with *πλύνω*, the word is not borrowed from Greek, and *γ* must therefore be wrong), 'troughs' for holding grapes. *arbore*, abl. of material: cp. Aen. vii. 634. *acervis* may = 'sacks' of corn, on which a number could be stamped: or there may be a kind of zeugma = '*signum pecori impressit*,' '*numerus dedit acervis*' (in its ordinary sense of 'heaps').

264-267. *vallos*, 'stakes;' *furcas*, 'forked props:' for use in vine culture, see G. ii. 359. *facilis*, according to Con. = 'pliant,' an epithet belonging rather to '*virga*.' But '*facilis*' used of material from which anything is made (e.g. '*lutum*,' '*cera*') = 'easy to work;' and so perhaps here *facilis texatur* = '*facile texatur.*' *igni*, abl., see note to l. 234.

268. *quippe*, 'why, even on feast days,' etc.; surely then you may work on rainy days. Roman days were (1) '*festi*' (including '*feriae statae*,' '*conceptivae*,' '*imperativae*'); (2) '*profesti*,' 'business days' (including '*fasti*,' 'court-days,' and '*nefasti*,' 'non-court-days'); (3) '*intercisi*,' 'half-holidays,' Ov. Fast. i. 49.

269. *fas et iura*, 'the laws of God and man.' *rivos deducere*, either 'to turn on water' (a work of daily necessity in hot weather), or 'to clear out watercourses.' The latter is supported by Macrobius, iii. 3, who explains 'deducere' by 'detergere,' saying that old watercourses might be cleaned out on holy days, not new ones made. But *rivos deducere* need only mean letting water run down the existing channels and troughs, such as are still part of the arrangement for gardens and vineyards in Italy. Virgil is giving poetical expression (in ll. 268-272) to the thought that even on 'dies festi' works of necessity may be done, and we cannot look for antiquarian exactness of detail.

270. *religio*, 'ordinance' or 'scruple,' i.e. any binding or restraining power ('religare'): cp. Hor. Sat. i. 9. 71. Lucretius uses the plur. = religious fears or scruples—'religionum nodis exsolvere' i. 932; so Cic. De Dom. 105 'nisi muliebribus religionibus te implicuisses.' See also Aen. ii. 151, iii. 363, viii. 349.

275. *incusum*, 'indented,' i.e. roughened to make it grind well: cp. Pers. ii. 52 'incusa auro dona,' i.e. 'caelata,' 'aspera signis.'

277, 278. *operum*, poetic use of the gen. for that in respect of which some quality or attribute is implied; equivalent to the abl. of respect, the relations 'of' (belonging to) and 'from' (origin) being closely connected: cp. Aen. v. 73, xi. 416, and the frequent use of *animi* (see note to G. iii. 289). *Orcus*, the Italian god of the dead, here represents the "Ορκος of Hesiod, Op. 804, the god of oaths. 'Orcus' appears in Plautus as the god of the infernal regions, and in Latin poets generally = the god of death, e.g. Lucr. v. 993; Hor. Epp. ii. 2. 178; though in Prop. iv. 8. 27, and perhaps in Aen. vi. 273, it = the infernal regions. Ribb. here (from Pal.) reads 'Horcus,' as nearer to Hesiod's "Ορκος. The latter appears in Greek poetry (e.g. Hes. l.c.; Soph. O.C. 1766; Pind. N. xi. 30; Theogn. 231) as a terrible being, the avenger of perjury: but a middle term is wanting between this and the 'Orcus' (so in the oldest MSS.) of Plautus. Servius gives two reasons for the epithet *pallidus*: (1) 'quia pallidos facit,' (2) 'quia iurantes trepidatione pallescunt'—probably trying to reconcile 'Orcus' with "Ορκος. The epithet is sufficiently obvious for the god of death. *Eumenides*, mentioned in Hesiod as attending the birth of "Ορκος.

279, 280. *creat*, see note to Ecl. viii. 45. *Typhōēā* (Τυφώεα, acc. of Τυφώεως), the last two syllables scanned as one: cp. 'Orphēā' Ecl. vi. 30. *rescindere*, 'for tearing down,' a free use of infin. where prose construction would require 'ut rescindant' or 'ad rescindendum,' but agreeable to the original force of the infin.—see on l. 213 above. *fratres*, apparently the 'Aloidae' (Otus and Ephialtes), to whom the deeds here mentioned are ascribed by Homer (Od. xi. 304 sq., cp. Aen. vi. 582): but they were not sons of Earth. Con. suggests that Virgil misunderstood the Homeric phrase *τρέφε δὲ ζείδωρος ἄρουρα*.

285, 286. *licia*, 'leashes' or 'thrums,' for attaching the threads of the warp (tela) to the woof. *licia telae addere* = 'to weave:' cp. Ecl. viii. 74. *fugae*, i.e. slaves running away.

287, 288. *adeo* with *multa*, 'very many,' see note to l. 24. *Eous*, 'Ἐως (ἄστρον), 'the morning star,' and so 'morning.'

290. *lentus*, 'dewy' moisture, which makes the grass supple.

291-294. *quidam*, usually of a definite person, but here = 'est qui,' *tis*. *hiberni ad luminis ignes*, 'by the fire of wintry light,' i.e. 'the light of winter's fire.' *solata*, past part. with pres. force: cp. *Aen.* v. 708, and above l. 206, note. *telas*, 'the threads of the warp.' *arguto pectine*, 'shrill shuttle:' cp. *Aen.* vii. 14.

295. A 'hypermetric' verse, as *Aen.* vii. 160, etc. The conditions of this licence are that the additional syllable is one that may be elided and that the next line begins with a vowel or aspirate; its principle being that of continuous scansion, observed especially in Greek anapaestic metres. The hypermetric syllable is usually *que*, as *G.* ii. 344, iii. 242, *Aen.* i. 332, vii. 470, etc. (eighteen examples in all). For a peculiar variety see *G.* ii. 69, note.

296. *trepidi*, 'bubbling,' i.e. restless, as being 'on the boil:' cp. *Ov. M.* xii. 279 (*ferrum*) 'in *trepida* submersum sibilat unda' (v.l. '*tepida*'): *Pal.* gives '*tepidi*' (*R* being written over by a later hand); *Med.*, *Rom.* '*trepidis*' (*genit.*?).

297-299. *medio aestu*, 'the mid-day heat:' according to *Con.* = 'summer,' because reapers would avoid the mid-day heat: cp. *Theocr.* x. 52 ἐλινῦσαι δὲ τὸ καῦμα. But *C.* admits that mid-day is the right time for threshing, and the meaning cannot be different in two successive lines. The climate of Sicily and Egypt, which Theocritus knew, is much hotter than that of North Italy. *nudus*, 'lightly clad,' i.e. in tunic only without the 'toga' or upper garment. Virgil follows Hesiod, *Op.* 391 γυμνὸν σπείρειν, γυμνὸν δὲ βοωτεῖν. The point is that ploughing and sowing must be done in the warm months (of spring and autumn).

302, 303. *genialis*, 'merry,' i.e. connected with the 'Genius,' the guardian and impersonation of the individual; 'natale comes qui temperat astrum, Naturae deus humanae' (*Hor. Epp.* ii. 2. 187). Hence 'Genium mero curare' (*Od.* iii. 17. 14), 'vino placari Genius' (*A. P.* 209), 'Genio indulgere,' etc., of personal enjoyment, the 'Genius' being the happier self of a man: cp. '*lectus genialis.*' *pressae*, sc. *oneribus*, 'laden.' The next line is repeated *Aen.* iv. 418.

304. *stringere*, *Ecl.* ix. 61. On the construction see line 213 above.

309, 310. *stuppea* = of tow or hemp, applies to *fundae* rather than *verbera*. The whole phrase is a poetical inversion = 'striking with bullets whirled from the Balearic hempen sling.' *trudunt* = 'volvunt secum.'

311-315. *tempestates et sidera*, 'stormy weather;' lit. storms and the stars which bring them. *mollior* = 'less oppressive,' 'when the summer's heat is less fierce.' *ruit*, see below l. 324, 'when spring comes down in showers.' *inhorruit*, ὅτε φρίσσουσιν ἀρουραι *Hom.* Il. xxiii. 599: 'When the fields have begun to bristle with the harvest of grain.' in *viridi stipula*, 'while the stalk is yet green:' cp. '*tenera in herba*' l. 112.

317. *fragili culmo*, descriptive *abl.* with *hordea*.

320. *sublimem* *MSS.*, of which the old reading 'sublime' was an explanation. The conj. *eruerent* expresses the result of *concurrere proelia*; and *ferret* continues the same construction, 'ita' merely summing up or resuming the previous description (cp. *Aen.* vii. 668, viii. 488), and *hiemps* = 'a storm.' Some take *ita . . . ferret* as introducing a comparison either

of a 'winter' storm (*hiemps*), or of an ordinary gust (so Con.), with the hurricane that roots up the crops: but it seems best to regard the whole passage as a description of the hurricane, 'tearing up whole acres (late) of heavy corn by the roots and whirling it on high; and then (*ita*) with black eddy the storm bore about the light haulm and flying straw.' The hurricane first tears up the barley and carries it into the air, and then whirls it round and round.

322-334. This description of a storm is perhaps one of the most highly worked and carefully finished passages in Virgil or any other poet—language, imagery, and rhythm all combining to produce consummate poetic effect. Note especially the force of the pauses in ll. 324, 326, 329-331, and 333; of the perfects *fugere*, *stravit* ll. 330, 331: of the expressions *ruit* l. 324, *spirantibus* l. 327, *corusca* l. 328; of the alliterations in ll. 329, 330, and of sound and rhythm alike in l. 334. Dr. Kennedy says on ll. 328-334, 'The pause at *dextra* marks the calmness of conscious strength; at *tremet*, breathless terror; at *pavor*, prostrate expectation. The following *ille*, and the thrice repeated *aut*, express the majestic ease of omnipotence; at *deiecit* falls the sudden crash of the bolt; in the words which follow is heard the rushing, struggling, moaning tempest.'

323-327. *imbribus atris*, descriptive abl. with *foedam*. *ruit*, 'down crashes the firmament on high.' For the idea of the whole sky falling in rain see above l. 313, G. ii. 325, Ecl. vii. 60, Aen. i. 129; and cp. Lucr. vi. 291 'Omnis uti videatur in imbrem vortier aether,' Liv. xl. 58 'caelum in se ruere aiebant,' Mart. iii. 100. 3 'Imbribus immodicis caelum nam forte ruebat.' *spirantibus*, 'panting' or 'seething,' cp. Aen. x. 291: 'and the sea foams in every seething inlet.' A comparison of Lucr. vi. 427, 428 with this passage will illustrate the remarks made on Ecl. x. 54.

328-334. 'The Sire himself, amid the darkness of the storm clouds, moves his thunder-bolt with flashing right hand; the broad expanse of earth shudders at the shock; startled fly all beasts, and mortal hearts throughout the world lie low in grovelling fear. He the while, on Athos or on Rhodope or high Ceraunian hills, hurls down some peak with the bolt; louder and louder roar the winds and thicker falls the rain: forest and shore in turn are moaning with the mighty blast.' *corusca*, in contrast with *nocte*, expressing the sudden flash of lightning through the darkness. *fugere*, like Greek aorist, of instantaneous action: cp. G. ii. 81, Aen. v. 336, ix. 418. *deiecit* ['*deiecit*,' Ribb. from Rom., Med.]; see note to Ecl. iii. 96. 'The words *deiecit Athos telo* must = 'hurls down Athos with his bolt,' and not (as Con. suggests) *deiecit telum in Athos*, though in sense, no doubt, the former is only a hyperbolical expression of the latter.

335-337. *sidera*, stars in general, not only of the Zodiac (as Wagn., Kenn., etc.). *caeli menses*: cp. 'caeli hora' iii. 327, 'caeli tempore' iv. 100. The two expressions should perhaps be taken together, 'the seasons and their signs in heaven.' The reference is to the supposed influence of the planets upon the weather, according to the constellations in which they were seen from time to time. *frigida*, because far from the sun. Saturn, the furthest planet then known, and Mercury, the nearest to the sun, are chosen as the two extremes, implying all others. 'caeli' (Rom.) with *orbes*, 'paths

in heaven:’ cp. Aen. viii. 97, ‘aetheris orbes’ Lucr. v. 648, ‘caeli vias’ Gr. ii. 477; *caelo* (Ribb. from Med.) = ‘in heaven,’ local abl.

339. *refer*, ‘pay,’ either with notion of recurrence, or payment of a due (as in some uses of ‘reddo;’ see Aen. iii. 333, and Munro on Lucr. ii. 96). *operatus*, ‘sacrificing;’ cp. Ecl. iii. 77, and (for present force of the part.) l. 206 above. *annua sacra*, i. e. the festival of ‘Ambarvalia,’ in spring; cp. Ecl. v. 75.

341. *mollissima*, ‘mellowest;’ cp. ‘molli mero’ Hor. Od. i. 7. 19, ‘molle Calenum’ Juv. i. 69.

344, 345. *favos*, i. e. ‘honey.’ Milk, wine, and honey were part of Greek offerings to the dead (Aesch. Pers. 611 sqq.), and Demeter (Ceres) was connected with the lower world. But the association here is more probably that of rural produce with rural deities. *felix*, ‘auspicious;’ Ecl. v. 65, Aen. i. 330.

350. *det*, ‘displays;’ cp. Liv. vii. 2 ‘haud indecoros motus Tusco more dabant.’ *motus incompósitos*, ‘untutored dances:’ cp. Hor. Sat. i. 10. 1 ‘incomposito pede’ (of rough verses); and ‘incondita’ Ecl. ii. 4.

351. *possemus* (Med. 1st hand) is better than ‘possimus;’ *statuit* being aorist, as shown by ‘moneret,’ etc. following.

354. *quo signo*, abl. of circumstance: ‘what should betoken a lull of wind.’ *quid saepe videntes*, ‘from what constant observation’ (either on the same, or different occasions).

356–359. These prognostics of wind are copied from Aratus, Dios. 177–200; cp. Lucan. v. 551–567. ‘From the first, as the wind gets up, the outlets of the sea begin to heave and swell, and a dry crackling sound is heard upon the hills, or a confused noise rolls along the shore, and the moaning of the forests comes fast and thick.’

358. *aridus*: cp. Lucr. vi. 119 ‘Aridus unde aures terget sonus.’ Homer uses *αῖος* of the sound of metal pierced; cp. Tennyson, ‘Morte d’Arthur,’ ‘Dry clashed his harness in the icy caves.’ The idea is that of a sharp, abrupt sound as opposed to liquid fluency or softness, denoted by ‘liquidus,’ *ὑγρός*, etc.; cp. *διερὸν μέλος*: so in Lucr. i. 809 ‘cibus aridus’ (‘solid food’) et tener umor.’ *fragor*, a dry crackling sound; so ‘fragilis’ Ecl. viii. 82 (where see note).

359. *misceri*, of confused noise: cp. Aen. i. 124, where ‘misceri murmure’ is equivalent to *misceri resonantia* here. That which applies to the sound is said of the scene of the sound—sea or shore. See also Aen. ii. 298, 486, iv. 160, 409. *increbrescere* is the MS. form—see Ellis on Catull. lxiv. 274.

360. *sibi* with *temperat*, ‘the sea scarce restrains itself from (lit. ‘in regard to,’—ablat. of respect) the curved ships.’ If *carinis* be dative, it is dat. ethicus or ‘commodi’ = ‘for the ships,’ not (as Con.) dat. after ‘sibi temperat’ = ‘parcit.’ Forb., Kenn., and others read ‘a curvis’ (‘from,’) on authority of Rom. and some minor codd. Ribb., Con., etc. omit the prep., following Med. and Servius, Priscian, Donatus, etc.

361. *mergi*, ‘gulls’ (or cormorants?). *fulicae*, ‘shags’ (coots?—others, cormorants).

365–367. Shooting stars are a sign of wind: so Theocr. xiii. 50 ὡς ὄρε

πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστήρ Ἀθρόος ἐν πόντῳ· ναύταις δέ τις εἶπεν
ἐταίροις· Κουφότερ', ὦ παῖδες, ποιέσθ' ὄπλα· πλευστικός οὖρος. For the
description cp. Lucr. ii. 207 'longos flammorum ducere tractus,' Hom. Il.
iv. 75, 366; Aen. ii. 693.

369. *colludere*, 'dance,' i.e. play together (Kenn.). Con. thinks it
implies that the feathers stick together on the water.

374-378. *obfuit* might here have its primary sense of 'come across or
upon;' 'a shower has never come upon them unforewarned.' *aëriae*,
'air-scudding,' a translation of *ἡέριαι γέρανοι* (Hom. Il. iii. 7), which
according to Buttmann (Lexil. s.v. *ἀήρ*) = 'in the morning.' *veterem*
querellam, 'their old, old strain;' 'queri,' 'querella' are applied to the
note of all animals. If *cecineret* was pronounced 'kekinere,' the word was
perhaps chosen as onomatopoeic, like the *βερεκεκέξ* of Aristophanes
(*Ranae passim*).

380-382. *terens*, i.e. frequently passing along, 'along her narrow well-worn
path;' cp. Hor. Epod. iv. 14 'Et Appiam mannis terit,' Mart. ii. 11
'quod ambulator porticum terit serus.' Aristotle (Hist. An. ix. 38) says
of ants *ἀεὶ μίαν ἀτραπὸν πάντες βαδίζουσι*: cp. Aen. iv. 405. The ant really
carries her eggs *in*, not out, on the approach of rain. *bibit*; the rainbow
was supposed to draw moisture from the sea or rivers at its extremity, and
discharge it in rain. Plaut. Curc. i. 2. 41 'Ecce autem bibit arcus; pluet,
credo, hercle hodie.' *corvorum*, 'röoks,' as appears from the context.
So Lucr. v. 1085 'Corvorumque greges, ubi aquam dicuntur et imbres
Poscere.' *increpuit*, of the clatter of wings; though the noise of their
cawing may also be implied.

384. *rimantur*, 'search about,' 'explore;' lit. 'dive into chinks'
(*rimae*): cp. G. iii. 534, Aen. vi. 599, vii. 508, xi. 749.

387. *incassum* ('in cassum,' for an idle purpose), not 'wantonly' (Con.),
but 'aimlessly,' 'without purpose,' as Lucr. ii. 1060, etc.: cp. G. iii. 100,
Aen. iii. 345, vii. 421. Transl. 'gesticulating in the mere aimless delight of
bathing.'

388, 389. *improba* with *vocat*, 'calls incessantly for rain;' see above l.
119, note. The alliterations express the monotonous character of the raven's
cry and of its pace along the shore: 'and stalks in stately solitude along
the dry sea sand.'

390-392. The stress is on *nocturna*: even indoors at night there are
prognostics of rain. *putres fungos*, 'crumbling snuff.'

393. *aperta*, 'cloudless:' cp. l. 217. *serena* as subst. = 'calms:' cp.
'tranquillo' Aen. v. 127.

395, 396. *acies*, 'brightness' or 'sheen:' lit. 'a keen edge;' so '*acies*
oculorum,' '*mentis*,' etc. *obnoxia*, 'beholden to her brother's rays:' cp.
G. ii. 439. 'The meaning seems to be that, when the weather is changing
to fair, the moon rising before sunset is brighter than usual, seeming as it
were to owe nothing to the sun's rays' (Kenn.).

397. *tenuia*. In this word, as in *flūviōrum* l. 482, *gēnuā* Aen. v. 432, *u*
before a vowel passes into its consonantal sound of *w*, and the first syllable
becomes long. *vellera*: cp. Lucr. vi. 504 'veluti pendentia vellera lanæ'
(of clouds).

399. *dilectae Thetidi*, as sea-birds; cp. Theocr. vii. 59 *Ἀλκύνες, γλαυκαῖς Νηρηΐσι ταῖ τε μάλιστα Ὀρνίχων ἐφίλαθεν*. *solutos*, proleptic = 'ut solvantur,' 'toss the straw-bundles to pieces;' cp. 'expulsam' l. 320.

403. *nequiquam*, because she will not bring foul weather.

404-409. The story of Nisus (the 'osprey') and Scylla (the 'ciris,' whatever it was) is told in the pseudo-Virgilian 'Ciris,' the last four lines of which are the same as ll. 406-409 here. Cp. Ecl. vi. 74; Ov. Met. viii. *stridore*, 'whirring' (of his wings).

410. *liquidas*, 'soft notes' as opposed to 'raucas.' *presso*, 'contracted,' so as to emit little sound, opposed to *plena voce* l. 388.

414. *nidos*, 'nestlings;' so G. iv. 17, Aen. xii. 475. *iuvat . . . nidos* is a parenthesis.

415. Virgil here rejects the Pythagorean and Stoic doctrine that animals, as sharers in the 'mens divina' (Aen. vi. 724 sqq.), have a faculty of divination: but it is afterwards mentioned without disapproval in G. iv. 219. *divinitus* is contrasted with *fato*, which alludes to the Stoic view: *rerum prudentia* go together: *maior* = 'greater than ordinary,' or than ours. *sit* is conj. in virtual oratio obliqua; the principal clause (to be supplied after *credo*) being *ingeminare*, *strepitare*, etc. 'I for one cannot believe that it is because Heaven has given them any spark of wit, or fate a deeper insight into things than ours. But when the weather and the changeful moisture of the sky has shifted its course, and Jupiter (i.e. the sky, Ecl. viii. 60) moist with the south winds condenses what but now was rare, or (by a change of wind) rarefies what now was dense, the phases of their souls are changed, and their breasts feel other emotions than those they felt while the wind was driving on the clouds.'

418. *vias* = 'courses' or 'directions,' approaching in sense to *ratio* and some terms connected with it, e.g. Cic. Verr. ii. 16 '*habeo certam viam et rationem*.' Ribbeck (followed by Kenn.) reads '*vices*,' which is simpler, but lacks authority: Med., Rom. *b*, *c* give '*vias*' (Pal. and Vat. wanting).

419. *denset*, pres. indic. of form '*denseo*' (above l. 248, Aen. vii. 794, etc.). A correction of Med. gives '*densat*,' the form used by Livy and Quintilian. In the above and many other passages of Virgil the MSS. vary between the two forms.

421. *alios, alios*, etc. = '*alios quam quos (conicipiebant) dum nubila ventus agebat*.' The comparison is expressed not by a subordinate clause, according to the regular formula, but by simple juxtaposition of the two things compared: see G. ii. 266, and cp. Plaut. Trin. i. 2. 123, 4 '*Proh di immortales, verbis paucis quam cito Alium fecisti me, alius ad te veneram*.' Juv. xiv. 321, quoted by Con., seems less to the point here.

422. *hinc*, i.e. from the materialistic explanation just given in opposition to that mentioned ll. 415, 416. 'Here is the secret of the rural chorus of birds, the joy of cattle, and the rooks' triumphant note.'

424-426. *rapidum*, here probably in ordinary sense, 'the swift revolving sun,' not as Ecl. ii. 10. *lunas sequentes ordine* means the days of the month. *capiere*, 'betrayed,' cp. Aen. i. 673, ii. 196, iv. 330, note.

427-429. 'As to the moon, when first she gathers (or 'rallies') her returning fires (i.e. the new moon); if her horns be dim, and nought but dark

vapour seem enclosed therein, heavy rain is in store for landmen and for sea.' If the new moon is very clear, the outline of the full orb can be dimly traced, as it were in the grasp of the bright crescent which reflects the sun's rays: cp. the ballad of Sir Patrick Spence: 'I saw the new moon late yestreen Wi' the old moon in her lap.' But if the air be vaporous, the effect is as described by Virgil.

430, 431. *ore*, 'on,' and so 'over her face.' For similar examples of local abl., where a dat. or accus. with prep. might have been expected, see Aen. iv. 392, v. 290, ix. 213, and note to viii. 178. A red moon is proverbially stormy: cp. Shakespeare, 'Venus and Adonis,' 453 'Like a red moon, that ever yet betokened Wreck to the seaman, tempest to the field,' *vento*, abl. of circumst. 'when there is wind about;' or simply 'in wind.'

432, 433. *certissimus*, 'most trusty,' see note to Aen. i. 576. *pura*, 'clear,' a translation of *καθαρή* in Aratus, as 'obtusis cornibus' of *παχύν* καὶ ἀμβλεύῃσι κεραΐαις.

437. *Glaucō*. The only instance in Virgil of a long syllable retaining its quantity in hiatus, when 'in thesi.' This line is taken direct from Parthenius, *Γλαυκῶ καὶ Νηρεΐ* (*Νηρηΐ* Con.) καὶ *Ἰνώφ* *Μελικέρτη*. For *Πανοραεᾶ* cp. G. iv. 461 and Ecl. vi. 44, note.

442, 443. *medio orbe*, abl. loci (or ? respect), 'shall have retired in the centre of his disk,' i. e. present a hollow or concave disc. Transl. 'When he shall have flecked with spots his rising dawn, withdrawing (see on l. 206) into a cloud, and thrown back the centre of his disc.' In Aratus these are separate prognostics; hence some would take *que* disjunctive = 've,' *urget*, intrans., 'drives on:' cp. Hor. Od. iii. 10. 2 'urges summove,' and the Greek *ἐλαύνω*. *ab alto*, 'from on high,' as l. 324: but in both passages some think it = 'from the deep.'

445. *sese rumpent* = 'erumpent:' cp. Aen. xi. 549.

448. *male*, 'badly' and so 'hardly:' from which develops its purely negative force, as in 'male fida' Aen. ii. 23.

449. The sound of this line imitates the rattling of hail. *horrida* = 'sharp,' i. e. full of points: cp. Pind. P. iv. 81 *φρίσσοντας ὕμβρους*. 'So thickly dances on the roof the sharp rattling hail.'

454. *immiscerier*. For this archaic form of inf. pass. (poetical) see Roby, Lat. Gr. i. § 614, 615; Man. Comp. Phil. pp. 229-231 (2nd ed.).

456. *fervere*: cp. Aen. viii. 677; Lucr. ii. 41, vi. 160 'fulgit:' and see Munro *ad locc.* The 3rd conj. are the older forms: but MSS. both of Lucretius and Virgil vary. Quintilian (I. O. i. 6. 8) quotes as strange a line of Lucilius distinguishing the two forms as to meaning: 'fervit aqua et fervet; fervit nunc, fervet ad annum.' *non . . moneat*, not as Ecl. ix. 6, an archaic use of the negative in prohibition; but (as Ecl. x. 17, G. ii. 315, iii. 140, Aen. xii. 78) the ordinary negative with potential conjunctive—'no one could advise me.'

458. 'But if when he restores the day and closes it again.' *condet* gives the notion of closing; see note to Ecl. ix. 52.

460. *claro*, as clearing away the clouds: cp. 'candidus' l. 217.

461. *serenas*, 'for fair weather' (proleptic), opposed to *umidus* in the next line; 'serenus' and 'serenans' have been conj., and either would make

good sense; but MSS. agree in 'serenas,' which may conceivably have arisen from a scribe denoting the *u* by a line over—SERENAS.

466-468. *miseratus*, sc. 'est.' An eclipse of the sun took place in Nov. 44 B.C., the year of Julius Caesar's murder; an account of this and other portents being given by Ov. Met. xv. 789 sqq.; Luc. i. 522 sqq.: cp. Shakespeare, Julius Caesar, Act ii. Sc. 2. *ferrugine*, 'lurid hue.' Originally the colour of iron rust, so of lurid or murky colour, Aen. vi. 603 (Charon's boat): but also of more pleasing objects G. iv. 183 (hyacinths), Aen. ix. 582 and xi. 772 (purple robes), in which cases a dark blue colour is probably intended.

469. *quamquam*, etc. 'Though as regards influence on the world, it was not the sun only that gave omens.' This makes a transition to the concluding lines upon the politics of Rome.

470. *obscae*, 'ill-omened,' apparently the original meaning, but whence derived is uncertain: 'coenum,' 'filth'; 'scaeva,' 'an omen'; and *σκηνῇ* (i.e. what requires a cloak or cover), being various suggestions: cp. Aen. iii. 262, xii. 876; Hor. Epod. v. 98. *importunae*, 'unlucky,' 'evil-boding:' originally the opposite of 'op-portunus,' and so 'inconvenient,' 'unseasonable,' and then (like *ἄκαρος*) in the stronger sense of 'oppressive' applied to 'tyrannus,' 'dominatio,' etc. Here it repeats the idea of 'obscae.'

471. *dabant*, 'kept giving.' The eclipse of Nov. 44 B.C. seems to have coincided with a period of volcanic disturbance in Italy and Sicily (see Con. on ll. 467, 471), the phenomena of which were connected in men's minds with the disturbances of the time, and particularly the death of Caesar. Virgil, like Horace (Od. i. 2), seems to treat them as signs of retribution for the civil wars and Caesar's murder.

472. *undantem* refers to the streams of lava. Servius quotes from Livy the statement of a great eruption of Aetna at this time. For a fuller description see Aen. iii. 571 sqq.: cp. Lucr. vi. 680 sqq.

476, 477. 'A voice too was heard far and wide through the silent groves, a mighty voice.' The pause after a spondaic first foot in l. 477 gives the effect of solemnity, see note to Ecl. v. 21. *simulacra modis pallentia miris* is from Lucr. i. 123.

479, 480. *terrae*, 'lands,' not (as Con.) the whole expanse of earth. *ebur*, 'ivory statues:' cp. G. ii. 193.

482. *fluviorum*; the *i* has its consonantal sound of *y*, making the word a trisyllable and the first syllable long; cp. 'tenuia' l. 397.

484, 485. *tristibus*, 'gloomy,' and so ill-omened. *fibrae*, 'filaments:' it is not certain what the peculiar appearances were from which omens were drawn. *exta* ('*exista*') were the larger intestines, heart, liver, etc. *altae*, a natural epithet of cities in a mountainous country: cp. G. ii. 156.

487. *alias*, temporal adv., 'at no other time;' probably an accus. form like '*foras*.' Horace (Od. i. 34. 5-8) speaks of thunder in a clear sky as a striking portent.

489-492. *ergo*, etc. Not only was all nature moved at Caesar's death, but Heaven exacted vengeance in the continuance of civil strife and foreign war, the only hope for relief from which is in the young Caesar (Octavianus).

'And so Philippi saw Roman hosts once more with kindred arms meet in battle: nor did Heaven think it shame that Roman blood should twice fatten Emathia and the broad plains of Haemus.' *paribus*, because both Roman; cp. Lucan. i. 7 '*paes aquilas et pila minantia pilis.*' *iterum* with *concurrere*; not with *videre*, for then Virgil would make Philippi the scene of *both* the battles referred to; viz. Pharsalia (B.C. 48) in Thessaly, and Philippi (B.C. 42) in Macedonia. He probably knew better than this; though, like Lucan (i. 680 sqq., vii. 854 sqq.), Ovid (Met. xv. 824), and Juvenal (viii. 242), he seems to treat Emathia, Haemus, and Thessaly as poetically convertible terms. Dean Merivale ('Roman Empire,' iii. p. 214) thinks that succeeding writers, misunderstanding Virgil, *did* represent Pharsalia and Philippi as on the same spot. *superis*, dat. ethicus, 'in the sight of heaven;' cp. Lucan. x. 102 '*Sat fuit indignum, Caesar, mundoque tibi.*' Others take it as abl., 'unworthy of the gods' (with whom rested the decision).

493-497. Cp. Lucan's invocation to Thessaly as the scene of so much Roman slaughter (Phars. vii. 847 sqq.). *pila*, the characteristic Roman weapon: 'Thine, Roman, is the pilum,' Macaulay, 'Proph. of Capys.' *grandia*, i. e. of an older time, referring to the notion of continual degeneration; cp. Lucr. ii. 1148 sqq.; Hor. Od. iii. 6. 45; Juv. xv. 69, 70 (exhaustively and curiously illustrated by Mayor, 2nd edition).

498-514. Caesar (Octavianus) is invoked as the only hope of his falling country. The passage seems to refer to, and to have been written about, 33-32 B.C., the beginning of the civil war which ended at Actium; see ll. 510, 511. It is full of melancholy forebodings, like the parallel passage in Horace, Od. i. 2, which expresses much the same hopes and fears.

498-500. Vesta is one of the *Di patrii*, Romulus one of the *Indigetes* ('deified heroes:'); cp. Aen. xii. 794). *iuvēnem*, Octavianus Caesar (afterwards Augustus), now about twenty-eight years old: cp. Ecl. i. 43; Hor. Od. i. 2. 41-43.

502-504. *Iuimus*, pres. with *iamp̄ridem*, of what has been for some time and is still going on; cp. Gk. *πάλαι*. For the antiquarian allusion cp. Aen. v. 811; Hor. Od. iii. 3. 21. Virgil is assuming the Trojan origin of Rome, which was to be the subject of the Aeneid. *satis* may apply both to *Iuimus* and *invidet*, whether a semicolon or comma (as Kenn.) stands after *Troiae*. 'Long enough have we been paying with our blood for Troy's perjured Laomedon; long enough has heaven's high hall been grudging thee to us, O Caesar, and complaining that thou shouldst care for earthly triumphs,—i. e. long enough have the present times of trouble lasted. By ll. 503, 504 Virgil means, says Prof. Nettleship ('Essay on the Poems of Vergil,' p. 55), 'that the world has grown too wicked for a god to dwell in; the gods have turned their eyes away from Rome, and are jealous that one of themselves can trouble himself about any honours of victory which men can offer him.' *hominum triumphos* contrasts with *caeli regia*, and need not be supposed to allude to the actual 'triumphi' of B.C. 29 (Aen. viii. 714).

505-508. *quippe* explains the previous line, 'seeing that on earth (*ubi* =

'apud quos') right gives place to wrong'—lit. 'right and wrong are inverted.' *aratro*, abl., 'no honour worthy of the plough.' *squalent*, 'lie foul' (with weeds), cp. *G. ii.* 348, note. *abductis*, i. e. to the wars. For *conflantur*, Nonius and Servius agree in reading 'formantur;' cp. *Aen. i.* 62.

509, 510. *Euphrates*, perhaps alluding to Phraates, who about 32 B. C., on Antonius withdrawing his forces, overran Media and Armenia. The allusion in *Germania* is uncertain: but it may be to a war of C. Carrinas against the Morini and Suevi, for which he was afterwards allowed a triumph (*Dion* 51. 21; *Aen. viii.* 727). *mouet bellum*, of an offensive war (*Liv. xliii.* 1. 11), applies well to Phraates, and probably also to a rising of the Suevi. *vicinae urbes* must be the neighbour cities of Italy, and *Mars impius* = 'civil war.' *Dion* (50. 6), in speaking of the events of 32 B. C., implies that there were cities in Italy which favoured Antonius and gave Octavianus some trouble to crush them.

513. *addunt in spatia*, either (1) 'throw themselves on to the course'—the reflexive 'se' being omitted, as often in poetry, and 'addere' used for 'dare' in the sense of 'place,' 'assign,' etc. (cp. above ll. 129, 150, iv. 150); or (2) 'go quicker every turn,' 'addunt' being an imitation of the Greek ἐπιδιδάσκει, and 'in spatia' = from 'spatium' to 'spatium' (cp. 'in dies,' 'from day to day'). This latter is ingenious, but the meaning given to 'addunt' is purely conjectural. The plural 'spatia' in either case implies the different circuits or 'laps' which made the course. The true reading, however, is very uncertain. *Rom.* has 'addunt spatia;' *Med.* 'addunt spatio,' with 'in spatia' as a correction; others 'addunt in spatia,' 'in spatio,' or 'se in spatio:' while conjectures have been made of 'ardent, in spatia et . . .' and 'addunt se spatio.' *Sil. Ital. xvi.* 372 imitates the passage ('In spatia addebant'), but as there is a v. l. 'spatio' we cannot be certain what reading he saw. *Vat.* is wanting here, and also *Pal.* (though *Con.* cites it for 'addunt se in spatia').

GEORGICA.

LIBER II.

2, 3. *silvestria virgulta*, 'the forest undergrowth,' used loosely for 'arbores,' introduced into this book as supporters of the vine.

5. *tibi*, cp. G. i. 12, 14. 'For thee the land is bright with teeming harvest of the vine.' *pampineo auctumno*, either ablative of time, 'when autumn bears the vine,' or, like *ὀπώρα* in Greek (Soph. Tr. 703; Pind. I. ii. 8), used as = 'fruit' or 'bloom of autumn.'

8. *dereptis*, 'plucked off,' is better than 'direptis,' retained by Ribbeck. Both verbs imply violent snatching: but 'diripio' usually = either 'tear in pieces,' or 'plunder,' cp. Aen. iii. 227. E and I are constantly confused, e. g. in nom. acc. plur. of -i stems: and in Hor. Od. iii. 5. 21 there is the same variation between 'derepta' and 'direpta.'

9. 'Nature has different methods for producing trees.' *arboribus creandis*, dat., cf. G. i. 3 and below l. 178. The methods specified are (1) Natural (without help of man), (a) spontaneous generation (ll. 20-13), (b) by seed (ll. 14-16), (c) by suckers (ll. 17-19). (2) *Artificial*; of six kinds (ll. 20-34).

14-16. *posito* 'dropped,' i. e. from the tree or by birds. Virgil can hardly mean to include sowing by the hand of man in this context, though it is not mentioned afterwards among the artificial modes. But his classification is loose; for spontaneous generation must be from seed. *nemorum maxima*, 'queen of the forest,' lit. 'greatest tree of or belonging to the woods.' 'dulcissime rerum' Hor. Sat. i. 9. 4 is not quite analogous. *Iovi*, 'for (in honour of) Jupiter.' *aesculus* and *quercus* are said to denote two varieties of the edible (or Italian) oak (*Quercus robur*); but the terms are used indifferently, and here the words 'nemorumque . . . quercus' seem to be merely a poetical amplification for the oak-groves of Dodona sacred to Jupiter.

17-19. *pullulat*, 'sprouts,' i. e. by 'pulli' or shoots; *silva*, cp. G. i. 76: *se subiicit*, cp. Ecl. x. 74.

21. *silvarum*, 'forest trees; ' *fruticum*, 'shrubs.'

22. *via*, 'in its course:' not exactly 'by regular method' (Con.); the idea being that of practical experience (*usus*, cp. Ecl. i. 71, note) gradually devising new processes as it goes on. Such new processes may have been hit on by chance and *not* by regular method. The six processes mentioned in ll. 23-34 were technically named 'avulsio,' 'infossio,' 'propagatio,' 'surculatio,' 'concisio,' 'insitio.'

23, 24. *plantas*, 'suckers,' called technically '*stolones*.' *tenero* probably gives the idea of young, fresh, healthy trees: cp. below ll. 272, 343. *stirpes*, 'sets,' which l. 25 says may be planted in two forms, 'both as shafts four-cleft (at the bottom, to form a root) and pointed stakes.' The word must be used loosely for 'shoots' or 'sets;' for Virgil cannot mean the principal '*stirps*' or 'stock.' Cp. *Lucr.* v. 1100 (of trees rubbing against each other in a wind) '*Mutuaque inter se rami stirpesque feruntur*.' In *Cato*, R. R. 40 '*stirps*' is interchanged with '*ramus*;' in *Columella*, iii. 4, 5 with '*surgulus*' and '*malleolus*,' applied with reference to its use as a 'set' or 'plant.'

26, 27. 'Some trees await the arches of the bent-down layer, and nurseries quickset in their native ground' ('*propagatio*'). *propago* (root '*pag*' of '*pango*,' *πήγ-νυμι*), 'fixing down,' a method of propagating trees by bending down a shoot till it took root in the earth (hence *viva*, as still sharing the life of the parent tree); and then, in general, 'offspring.'

28, 29. The process of '*surgulatio*,' by cuttings. *putator*, the 'pruner,' i. e. the gardener who has taken the cutting. *referens*, 'restoring' to earth, from which the tree originally rose.

30. *quin*, cp. *Ecl.* ii. 71, note. *caudicibus sectis*, 'when the trunks have been lopped,' i. e. roots and branches cut off, leaving the bare stem ('*concisio*'); or does it mean 'when the trunk itself has been cut up' (into planks)? *Pliny* (xvi. 43) says that olive wood has been known to sprout after being wrought into hinges for doors: and *sicco ligno* would suit this latter interpretation.

32. *impune*, 'without harm.' *vertere*, intrans., cp. *G.* iii. 365.

34. *pirum*, subject of *ferre*. *lapidosa corna* according to *Con.* = 'the cornel fruit,' and *prunis* (abl. loci) = 'on plum trees.' But why should the cornel, a '*victus infelix*' (*Aen.* iii. 649), be grafted on a fruit-bearing tree? Virgil must intend the converse of this, that plums are grafted on cornel-stocks: *corna* being poetically used for '*cornos*' (as '*poma*' l. 426), retaining its epithet *lapidosa*, while *prunis* is abl. of material, 'with plums.'

35-37. *generatim*, 'after their kind,' a Lucretian word (i. 20, etc.). *iuvat*, etc. 'What joy to plant *Ismarus* with the vine, and clothe huge *Taburnus* with olives!' Virgil points to two great triumphs of human industry. *Ismarus* was famous for wine in *Homer's* day, *Od.* ix. 196.

39-41. 'Come thou too and complete with me our course begun,' i. e. the writing of the *Georgics*, undertaken by request of *Maecenas*, who is addressed in each book. *laborem*, cogn. acc. with *decurre*, lit. 'to run over a course from one end to the other,' and so 'perform,' 'complete,' cp. *Aen.* v. 212; *Catull.* lxiv. 7 '*Ausi sunt vada salsa cita decurrere puppi*.' For its use as a technical military term see *Aen.* xi. 189. *volans*, 'at full speed,' better than the v. l. '*volens*;' cp. *Aen.* i. 156. *patenti*, i. e. 'open,' 'unobstructed,' cp. '*pelago aperto*' *Aen.* v. 212.

42-45. *opto*, 'choose,' and so 'venture,' Greek *τλήμι*: cp. *Aen.* vi. 501. With the second non supply '*optem*' as apodosis to *si sint*. *primi*, etc. 'coast the very edge of the shore,' i. e. '*primam litoris oram*;' cp. *Ecl.* viii. 7. in *manibus terrae*, 'land is in our grasp,' cp. *Aen.* x. 280. *hic*, 'at this point:' *carmine ficto*, 'feigned,' i. e. mythical strains. Virgil seems to

mean that now having finished his invocation and introduction he proceeds to his subject.

47. *oras* (Med.) is better than 'auras,' 'luminis orae' being a favourite expression of Ennius and Lucretius, denoting the line or border which divides light from darkness, being from non-being; cp. *Lucr.* i. 22; *Aen.* vii. 660; and for 'orae,' 'edges,' *Lucr.* iv. 13; *G.* iv. 39, *Aen.* ix. 528. *Con.* quotes Gray's expression, 'the warm precincts of the cheerful day.'

49, 50. *natura*, 'productive power,' *Lucr.* iii. 273. *inserat*, 'graft' (with cuttings from other trees). *scrobibus mandat mutata subactis*, 'transplant them to well-dug trenches;' cp. *Cic. Sen.* 15 'terrae gremio molito ac subacto semen excipit,' and the phrases 'subigere arva,' etc.

52. *artes* = 'qualities' or 'lessons' acquired by training, as opposed to 'natura,' cp. *G.* iii. 101. 'By constant training they soon will follow whatsoever line you shall wish.' *voles*, *Ribb.* from *Med.* (*Vat.*, *Pal.*, *Rom.*, wanting), is perhaps less forcible than 'voces' (*Forb.*, *Con.*, etc.); but not sufficiently so to overrule the best MS. evidence. *Kennedy*, retaining 'voces,' would read 'sequantur' (without MS. authority) and regard *exuerint* as perf. conj.: but there is no grammatical solecism in such a use of 2nd fut. indic. It is possible to tie Virgil down too strictly to the 'rules' of the Latin Grammar.

54. *faciat*, *Ribb.*, from *Med.* (1st hand). 'faciet' (*Forb.*, *Con.*, etc.) corresponds better with 'sequentur' l. 52 if 'voces' be retained; but see previous note. *Dr. Kennedy* ('Appendix on Virg. Syntax,' p. 670) says, 'Here R. reads "faciat," then why not "sequentur"?'—but is not the difficulty of MS. authority sufficient reason? *vacuos*, 'open fields,' in contrast to the wood, where it has no room to grow.

57-59. *seminibus iactis* = 'posito semine' l. 14. He is still speaking of natural growths, *seris nepotibus*, 'descendants yet unborn,' cp. *Aen.* ix. 482, and for the idea, *Ecl.* ix. 50. *poma*, 'fruit' in general, as *Ecl.* vii. 54.

62. *cogendae*, 'must be drilled' into trenches (as soldiers 'in ordinem'). *multa mercede*, 'at a great cost of labour:' cp. *Juv.* xiv. 273 'Hic tamen ancipiti figens vestigia planta Victum illa mercede parat' (sc. 'periculi,' of a rope dancer).

63. *truncis*, either abl. instr. 'by the method of,' or with 'de' supplied from the next line; 'truncis' seems to refer to 'caudicibus sectis' l. 30, and *solido de robore* to the method of 'sets' ('infossio') described in ll. 24, 25. *respondent* = 'give a return;' not derived from the use 'respondere nominibus' of debtors (*Con.*), but parallel to it, from the general idea of giving satisfaction, cp. *G.* i. 47 'votis respondet' (which shows the origin of the usage); *Seneca* 'Villam, quia non tota ad animum responderat, diruisse.' In *Columella* it appears as almost a technical term for 'yielding' produce—'vitis, nisi praepingui solo, non respondet' (iii. 2. 11).

66. *coronae*, descriptive gen., 'the shady tree that formed the chaplet of Hercules;' i.e. the poplar (*Ecl.* vii. 61), which, according to legend, Hercules found growing on the banks of Acheron, when he brought Cerberus from below. The story perhaps grew out of the Greek name ἀχελώϊς (black poplar); language being often the parent of mythology.

69. This line as it stands is hypermetric, and is analogous to iii. 449,

which ends with 'sulphūra;' the order in each case being that of MSS. and old editions and commentators (e.g. Servius). Most modern editors, however, including Ribbeck, transpose, so as to get rid of the hypermeter, *inseritur vero et nucis arbutus horrida fetu*; one reason being the supposed incompatibility of a trochaic ending with the laws of hypermetric verse [hōrīd(a), sūlpūr(a)]. But (1) the examples of such verse are too few to justify much induction as to its 'laws;' (2) the last foot of an ordinary hexameter *is* really a trochee (— ∪), the line being 'dactylic catalectic,' which would account for our never finding a dactyl there, as in all other feet (where it is the equivalent of a spondee — ∪)—see Introd. IV; (3) the probability that copyists (even of the best MSS.) would remove metrical anomalies (as in Aen. vi. 33, vii. 437), rather than introduce them by mistake, and the general canon of preference for the reading which is least likely to have been interpolated, point to retaining the MSS. order, in the absence of better evidence as to the metrical 'law' which it is said to infringe; (4) the occurrence of a similar rhythm in iii. 449 lessens the objection that might be felt to retaining a metrical peculiarity in a solitary instance. I have therefore preferred to follow Conington as against Wagner, Forbiger, Ribbeck, Kennedy, etc., believing that, on a point of much difficulty, he has adopted the more critical attitude. On ordinary hypermeter see G. i. 295. *horrida*, 'rugged,' probably in allusion to its rough bark.

71. *fagus*, nom. sing.; the -ūs in arsi before a vowel. *castaneae*, gen. sing. depending on *flore*, understood from the next line. The MS. reading (retained by Ribb.) is 'fagos;' *castaneae* then is nom. plur., and the words belong to the previous clause—'castanae gessere fagos.' But why should Virgil speak of grafting beech-nuts on chestnut trees? The reverse is much more probable, and it is easy to see how 'fagos' might have supplanted an original 'fagus,' if a copyist regarded the latter as acc. plur. in -ūs, and substituted the proper form in -ōs: while as between 'fagūs' and 'fagūs' the balance would turn in favour of the view which obviated the metrical anomaly. Here, then, other considerations may fairly override the testimony of MSS.

73. 'Nor is the method of grafting and of budding one and the same.' *simplex*, like Gk. ἀπλοῦς = 'uncompounded,' 'unmixed,' and *non simplex* = 'various,' 'manifold,' 'more than one;' cp. G. iii. 482; Hor. Od. iv. 14. 13 'plus vice simplici,' 'more than once.' *inserere*, *imponere* = verbal substt. in gen. or dat. case; see on G. i. 213. *oculos imponere* = Gk. ἐνοφθαλμισμός 'inoculatio.'

75-77. *tunicas*, 'coats'—i. e. the inner bark, under the 'cortex.' *fit*, 'is made' (by the knife). *libro* = 'tunicas' l. 75; *udo*, as being full of sap.

80-82. *et*, 'a remnant of primitive simplicity of expression' (Con.), i. e. in coordination rather than subordination of clauses; cp. in English, 'The Lord, he is God,' 'My banks they are furnished with bees.' See on Ecl. vii. 7. *exiit*, perhaps implying instantaneous action, cp. G. i. 330, Aen. viii. 65. *miraturque*, Med. and others have 'miratasque'—i. e. probably 'mirastastque' (mirata est que) introduced to harmonize with *exiit*.

84. *lotoque*, 'que' disjunctive, as below ll. 87, 139, Aen. x. 320.

86. Three varieties of olive—'the first round and small; the second spindle-shaped; the third was gathered unripe' (Kenn.). For the hiatus *radii* et see *Intro.* IV.

87. 'Nor are apples and the orchards of Alcinous (of one kind only).' *que*, disjunctive, as above l. 84. *Alcinoi silvae*, see *Hom. Od. vii. 112* sqq. '*Alcinoos dare poma*' is a proverb like our 'carry coals to Newcastle.'

88. *volaemis* (*Ribb.* from *Med.*, others '*volemis*'), a large pear ('warden-pear'), so called, according to *Servius*, from filling the hollow of the hand ('*vola*').

89. *arboribus*, here and ll. 267, 278, 300 might = the vines themselves; but more probably = 'the trees' on which the vines were supported, as *Ecl. v. 32*. In l. 290 below '*arbos*' is distinct from '*vitis*.'

91-95. *Mareotides albae*, 'the white grapes of Lake Mareotis' (in Egypt); cp. *Hor. Od. i. 37. 14. passo*, 'raisin-wine,' from '*passa* ('*pansa*') *uva*,' 'grape' spread out to dry. *tenuis*, variously explained as 'thin,' 'light' wine, or 'subtle,' 'penetrating,' in connection with the next line; cp. '*tenuis pluviae*.' *olim*, 'one day,' 'hereafter,' cp. *Aen. i. 20. purpureae* and *preciae* (according to *Servius* = *praeoquae*) are specific names for certain kinds of grape in *Columella*.

97, 98. *firmissima*, 'best for keeping.' *Pliny* (xiv. 2) speaks of the '*firmitas*' of the *Aminaeae* wines, '*contra omne sidus firmissima*.' *assurgit*, 'rises in respect for,' 'yields precedence to,' cp. *Ecl. vi. 66, Juv. xiii. 55* '*si iuvenis vetulo non assurrexerat*,' *Cic. Pis. 12* '*an quisquam in curiam venienti assurrexit?*' *ib. Inv. i. § 48* '*commune est quod homines vulgo probarunt, ut maioribus natu assurgatur*.' *rex*, 'king of wines.' The wines of *Phanae*, in *Chios*, were proverbially fine; cp. *Ecl. v. 71; Hor. Epod. x. 14*.

99, 100. *Argitis*, from *ἀργός*, in allusion to the colour of the grape or wine. There were an '*Argitis maior*' and '*Argitis minor*.' *cui non*, etc. 'which none can match for yielding so much,' etc. *certaverit*, second fut. indic. *fluere, durare*, a freer poetical use of infin. to express result, *Gk. ὥστε c. infin.*

101, 102. *dis*, etc. The best wines were reserved for the dessert or *mensa secunda*, at which a libation was first poured to the gods (cp. *Aen. i. 737*). *transierim*, conjunctive of 'modified statement' (to avoid bluntness), '*I would not pass thee by...*' (lit. '*would not have*'); cp. *Aen. x. 186* and below ll. 289, 338.

104. *neque enim*, etc. 'nor indeed is it important to count them up.' On this earlier sense of *enim* see note to l. 509 below.

108. *Ionii*, sc. '*maris*,' corresponds to *Libyci aequoris* l. 105. The sea-waves and desert sands are natural examples of number past counting; cp. the oracle in *Hdt. i. 47 οἷδά τ' ἐγὼ ψάμμον τ' ἀριθμὸν καὶ μέτρα θαλάσσης*, and *Pind. P. ix. 46* sqq. (quoted by *Con.*).

109. *Cp. Lucr. i. 166* '*ferre omnes omnia possent*.' 'The expression is probably almost proverbial, like '*non omnia possumus omnes*' (*Munro*).

114. *cultoribus*, abl. of agent, more usually with '*a*,' '*ab*,' but, as far as the force of the case goes, independent of the preposition. *Cp. Juv. i. 13* '*assiduus ruptae lectore columnae*,' *Hor. Epp. i. 1. 94* '*curatus inaequali*

tonsore;’ and for a corresponding anomalous usage see G. i. 234. *extremis*, ‘remotest,’ is illustrated by the next line. *domitum*, see note to G. i. 99.

118, 119. *acanthi*, ‘the acacia’ (*Mimosa Nilotica*), different from Ecl. iii. 45. *lana*, i. e. ‘cotton,’ called *εἶριον ἀπὸ ξύλου* by Herodotus.

120. Silk was supposed to be a down scraped from the leaves of trees, until, in the reign of Justinian (about 530 A. D.), some Persian merchants brought silkworms from the East. See Gibbon, ch. xl. sect. 3.

122–124. *India, Oceano propior*, apparently the Malabar coast, whose jungles, abounding in immense teak and jack trees, run close to the sea. The expression *extremi sinus orbis*, ‘earth’s furthest nook,’ points to the Homeric conception of a circumfluent ocean stream—perhaps a commonplace of poetry after it ceased to be believed as a fact. So Catull. lxiv. 30 ‘*Oceanusque mari qui totum amplectitur orbem.*’ *aera summum arboris*, ‘the air above the tree.’ *vincere*, ‘win their way through;’ cp. Thuc. i. 21 *ἐς μυθῶδες ἐκνευικηκότα*, ‘(stories) which have made their way into the region of fable;’ also Aen. v. 155 ‘*locum superare priorem.*’

126, 127. *tristes*, ‘bitter,’ cp. G. i. 75: *tardum saporem*, ‘lingering taste.’ *felicis*, ‘blessed’ or ‘propitious’ (as an antidote). *mali*, ‘citron.’ *praesentius*, etc., ‘no more sovereign remedy,’ see Ecl. i. 42, note.

129. Apparently interpolated from iii. 283. In Med. it is written on the margin (Vat., Pal., Rom. wanting): in some of the better ninth-century MSS. it forms part of the text, and Servius comments on it as such. Con. retains it in default of sufficient evidence against it; but the probability is strong that it got into later MSS. from the marginal note on Med. by some copyist who recollected it in iii. 285.

131–134. *faciem*, ‘appearance,’ see note to Aen. i. 658. *erat*, indic. in apodosis for rhetorical liveliness, to show how near the thing was to happening: cp. Aen. ii. 55, iv. 15–19, xi. 112; Hor. Od. ii. 17. 28, iii. 16. 3. *ad prima*, ‘in the highest degree,’ *ἐς τὰ πρῶτα*: cp. ‘*cum primis*,’ ‘in primis.’ From these adverbial phrases grew the adverbs ‘*comprime*,’ ‘*apprime*,’ and even an adjective ‘*apprimus*;’ ‘*cum maxime*’ is similarly formed from ‘*cum maximis*.’

136–176. Episode in praise of Italy. ‘In this episode,’ says Mr. Sellar (p. 253), ‘the sorrow for the past and foreboding for the future, which marks the close of the first book of the Georgics, has entirely cleared away. The feeling now expressed is one of pride and exultation in Italy . . . The glory of Italy (l. 174) is declared to be the motive for the revival of this ancient theme.’

136. *silvae*, gen. after ‘*ditissima*,’ ‘the Median land, with all its wealth of wood.’ Con. takes ‘*silvae*,’ nom. plur., and ‘*terra*’ in apposition.

138. *certent*, potential, ‘can vie.’

140, 141. *tauri*, in allusion to the Argonautic legends of Colchis. The language is a reminiscence of Lucretius, v. 30 ‘*Diomedis equi spirantes naribus ignem*;’ see note to Ecl. x. 54. *satis dentibus*, ablat. absol., a sort of *ὑστερον πρότερον*, as the dragon’s teeth were sown *after* the bulls had ploughed the land.’ Transl. ‘No fire-breathing bulls have ploughed, and no dragon’s teeth have been sown;’ cp. Aen. vi. 22.

145. *hinc*, ‘ex hac terra.’ ‘Hence comes the war-horse that prances

o'er the plain.' *bellator equus*, as 'venator canis' Aen. xii. 751, xi. 680.

146, 147. The Umbrian river Clitumnus was famous for a breed of white cattle, their whiteness being ascribed to the qualities of the stream, cp. Prop. iii. 19. 25; Lucan. i. 473; Byron, 'Childe Harold,' iv. 66-68. Juv. xii. 13 speaks only of the fattening effect of its pastures, 'Pinguior taurus . . . nec finitima nutritus in herba Laeta sed ostendens Clitumni pascua.' *sacro*, of rivers, springs, etc. as the abode of deities, cp. Aen. viii. 72, ix. 816.

149. 'Here is ever-present spring, and summer after summer time.' *alienis mensibus* recalls Lucr. i. 182 '*alienis partibus anni*,' but in a different connection, Lucretius speaking of the derangement of nature. See note to Ecl. x. 54. *ver* and *aestas* must be taken loosely and allowance made for poetical exaggeration of the climate of Italy.

150. *pomis*, probably dat., cp. below l. 323. Others, taking *utilis* = 'fertilis,' make it ablative.

152. *semina*, imitation from Lucr. iii. 741 '*triste leonum Seminium*,' explained by Munro to mean 'not the young of lions, but the breed or race to which they belong;' cp. Lucr. iv. 998 '*catulorum blanda propago*,' 1232 '*virum suboles*,' G. iii. 101 '*prolem parentum*,' etc.

153, 154. *tanto*, i. e. as elsewhere; 'nor gathers his scaly form into a coil with so vast a sweep.'

155. 'Think too of many a noble city, the triumph of our toil, many a town piled by the hand of man on beetling crags, and the streams that flow beneath their ancient walls.' *operum laborem* (cp. Aen. i. 455) = '*opera labore confecta*,' 'the result or effort of great toil.' Mr. Sellar, speaking of this passage, says, 'By a few powerful strokes he combines the characteristic features and the great memories of Italian towns in lines which recur to every traveller as he passes through Italy. . . No expression of patriotic sentiment in any language is more pure and noble than this.'

158. '*Mare superum*' (Hadriatic), and '*Inferum*' or '*Tyrrhenum*.'

160. *assurgens*, 'heaving with the waves and roaring of a sea.' Mr. Sellar quotes Goethe's reminiscence of this line on coming to the Lago di Garda (Benacus)—'This is the first Latin verse, the subject of which ever stood visibly before me; and now in the present moment, when the wind is blowing stronger and stronger, and the lake casts loftier billows against the little harbour, it is just as true as it was hundreds of years ago. Much, indeed, has changed, but the wind still roars about the lake, the aspect of which gains even greater glory from a line of Virgil.' And the power of Virgilian associations is well expressed, with reference to this same passage, in the lines—

'And now we past
From Como, when the light was gray,
And in my head for half the day
The rich Virgilian rustic measure
Of "Lari Maxime" all the way,
Like ballad-burthen music, kept . . .'

161. *portus*. Lakes Avernus and Lucrinus were two land-locked pools

on the coast near Baiae. Agrippa cut a channel between them, strengthened the bank between Lucrinus and the sea with masonry (*Lucrino addita claustra*), and made an entrance in it for ships. The double haven was then called *Portus Iulius* in honour of the *Iulia gens*, and of Octavianus (called *Iulius*, *Aen.* i. 288) as its representative: cp. *Hor. A. P.* 63 sqq.

163, 164. 'Where the Julian waters (i.e. the harbour) echo afar with the recoil of the sea (beaten back by the *claustra* of the outer lake), and the Tyrrhenian tide comes in to the channels of *Avernus*' (the inner lake). Virgil describes two distinct features, (1) the exclusion of the sea by a breakwater, (2) its admission by the entrance channel to the inner harbour. The Lucrine lake was nearly filled up by an earthquake in 1538, and *Avernus* is again shut off from the sea.

165, 166. *haec eadem*, 'she too' (Italy). *argenti rivos*, a Lucretian phrase in different context (*Ecl.* x. 54), the original reference being to streams of *molten* metal, *Lucr.* v. 1256. By *rivos* Virgil probably implies 'veins' of metal; but in *fluxit* (l. 166) he is thinking of streams bringing down gold like *Pactolus* (*Aen.* x. 142), which was proverbial of wealth, cp. *Juv.* xiv. 299 '(aurum) Quod Tagus et rutila volvit *Pactolus* harena;' *Hdt.* v. 101; *Prop.* i. 6. 32. *venis*, loc. abl., 'within her frame.' *plurima fluxit*, 'flowed abundantly,' cp. *Ecl.* viii. 96.

167. *virum* is emphatic; he goes on to celebrate the men whom Italy produces, *genus acre virum* referring to all that follows; 'a gallant race of men, too, has she borne—*Marsi* and *Sabine* chivalry, *Ligurians* trained to hardship and *Volscian* pikemen, the *Decii* and *Marius* and great *Camillus* and *Scipios* stout in war. ' *pubes*, like 'iuvēnes' (*Aen.* ii. 348), 'iuvēntus,' etc. has the general sense of 'warriors,' cp. *Aen.* ii. 477. *verutos*, armed with the 'veru *Sabellum*' (*Aen.* vii. 665).

170. *Scipiadas*, cp. *Aen.* vi. 842, a hybrid word employed for metrical reasons by Virgil and Lucretius (iii. 1034), and perhaps by Ennius before them; 'Scīpiones' being unmanageable in heroic verse.

171, 172. These lines refer to the settlement of the East by Octavianus after his victory (iam victor) at Actium B.C. 31; cp. *G.* iii. 30, iv. 561. *imbellem*, an expression of national contempt for the conquered. *Romanis arcibus*, i.e. the seven hills, as in l. 535.

173-176. 'Hail, land of Saturn, mighty mother of noble fruits and noble heroes! For thee I essay my theme, the glory and the skill of old; for thee am I bold to unseal the hallowed springs, and sing the song of *Ascra* through the towns of Rome.' *Saturnia*, as the seat of the golden age, cp. *Ecl.* iv. 6. *Ascraeum*, i.e. Hesiodic, cp. *Ecl.* vi. 70. On the relationship of the *Georgics* to the 'Works and Days' of Hesiod see Sellar, v. 4 (p. 193).

177. *ingeniis*, 'temper,' cp. 'habitus locorum' *G.* i. 52. *quae robora*, etc., 'their relative strength and colour and productive power.'

179-181. *difficiles*, 'unyielding,' opposed to 'facilis' l. 223. Cp. *Hor. Od.* iii. 7. 32; 10. 11 'Penelopen *difficilem procis*.' *maligni* = 'stingy,' 'niggardly,' and so 'barren'—the opposite to 'benignus:' cp. *Aen.* vi. 270, xi. 525. The three signs of *difficiles terrae* are *argilla* (potter's clay, cp. *Hor. Epp.* ii. 2. 8), *dumi* and *calculus*. *silva*, *G.* i. 76; *vivacis*, *Ecl.* vii. 30.

184, 185. *uligine*, the natural moisture of the earth, Gk. *ἰκμάς*, cp. Sil. It. viii. 381 'pestifera Pomptini uligine campi.' *quique frequens*, 'a plain with abundant herbage and a teeming bosom.'

187. *despicere*, Med., Pal. (Vat., Rom. wanting), and the best 9th century MSS: yet Ribbeck follows an inferior one in writing 'dispicere,' in obedience to Lachmann, who on Lucr. iv. 418 says that 'despicere' is not used with *accus.* except in the sense of 'contemn.' For the sake of this canon Lachmann has also to alter Aen. i. 224, where Med., Rom., etc. read 'despiciens' (Ribb. following him there also), and to correct various passages in Lucretius, Columella, Manilius, and Ovid, where the counter evidence of MSS. is perhaps less formidable.

188. *editus*, 'rising to the South' (*austro*, dat., cp. 'caelo educere' Aen. ii. 186, etc.).

190-192. *hic*, i. e. the soil whose various properties have been described in ll. 184-189. *olim*, 'in time to come,' see on Aen. i. 20. *uvæ*, gen. after *fertilis*; so with 'dives,' 'felix,' 'ferax,' and other adjectives. *qualem*, etc., the best wines were used for libations, cp. l. 101 above, Ecl. v. 71. *pateris et auro*, 'golden bowls.'

193, 194. *ebur*, the 'ivory' flute, cp. G. i. 480. *Tyrrhenus*, probably a customary epithet of flute-players, as having been, like actors (Liv. vii. 2), originally imported from Etruria, the source of all the arts at Rome. The life of a flute-player attached to some temple would make him *pinguis*, 'sleek' and 'fat': cp. the language of old English ballads about monks and friars. *reddimus*, 'render,' i. e. as a gift due to the gods, cp. Aen. v. 386.

196-199. *urentes*, the bite of goats was thought poisonous, especially to olive trees. *Mantua*, cp. Ecl. i. and ix. *herboso flumine*, the Mincius, cp. Ecl. vii. 12: *abl. loci*, or of material (?).

200. *deerunt*, dissyllable by synizesis, cp. Aen. vii. 262, x. 378. Ribb. writes 'derunt' after Pal.

203, 204. *nigra*, 'this is the colour of the land in Campania, and indicates the presence of decayed animal and vegetable matter' (Keightley). *pinguis* (opposed to 'tenuis' l. 180) implies the character of a strong clay soil. 'A soil that shows rich when the ploughshare is driven in.' But see below l. 248. *putre*, 'crumbling.'

205. *iuvençis*, *abl.* of circumstance. Others explain it as *dat.* (?) or *abl.* of agent, as if *decedere* = 'devehi.'

207. *unde*, i. e. 'terra ex qua.' A lately cleared soil is also good for corn.

211. *rudis*, 'untried'; so 'mare rude' Catull. lxiv. 11. *enituit*, explained by some of the shining look of the earth after ploughing, is better taken generally of the brightness of cultivated fields. 'The virgin plain soon smiles, when once it has felt the plough.' Cp. Catull. lxi. 21 'enitet myrtus floridis ramulis.'

212. *nam*, etc. (he recommends strong or newly cleared soils;) 'for as for the gravel of a down country (*quidem* = γέ) it hardly grows cassia shrubs (Ecl. ii. 49) and rosemary for bees'—much less corn for men. *rorem*, sc. 'marinum.'

214, 215. *tofus*, 'tufa,' a porous volcanic stone common in Italy.

negant, etc., 'prove that no other lands,' etc., i. e. the presence of tufa and marl is a sign that snakes haunt the place.

219. *viridi*, *Forb.*, *Ribb.*; '*viridis*,' *Con.*, *Kenn.*, but with less MS. authority.

220. *scabie et salsa robigine*, hendiadys: 'with a scurf of briny rust.'

222, 223. *oleo*, *Forb.*, *Ribb.* from *Pal.*, *Rom.* and other codd.: '*oleae*,' *Con.* from *Med.*: *Ribb.* and *Kenn.* write '*oleost.*' *facilem*, 'kindly,' opposed to '*difficilis*' l. 179.

225. *vacuis*, 'desolate,' i. e. 'thinly peopled,' cp. '*vacuis Cumis*' *Juv.* iii. 2, '*vacuis Ulubris*' *ib.* x. 102. The river *Clanius* in *Campania* overflowed *Acerrae*.

227. *an* shows that '*utrum*' or '*num*' must be supplied with *rara sit*, *si* belonging to *requires* (or '*requiras*,' *Rom.* and *corr.* of *Med.*). '*Close*' (*densa*) and '*loose*' (*rara*) soils are distinguished.

231. in *solido*, 'where the ground is firm;' cp. *G.* i. 112. *puteum*, 'a pit.'

233. *si deerunt* (above l. 200). If there is not enough (to fill up the hole).

235. *scrobibus*, plur. for sing., used loosely as = '*puteo*.' *superabit* gives the opposite idea to '*deerunt*.' 'If there be earth left over, when the trench is filled up, 'tis a close soil (*spissus* = '*densus*' l. 227); look for resistance in the clods, and stiffness in the ridges, and employ stout oxen for ploughing up the ground.' *proscinde*, cp. *G.* i. 97. The epithets *cunctantes*, *crassa*, *validis* are emphatic.

238, 239. *perhibetur*, 'what is commonly called "bitter."' *Con.* makes the parenthesis begin with *frugibus*, but the position of the pronoun is in favour of the more common punctuation. *arando*, 'beneath the plough.' This gerundial use of the partic. in '-*dus*' (like '*habendo*' l. 250, '*domandum*' *G.* iii. 206, '*videndo*' *ib.* 215, and like the ordinary gerundive use) seems to approach a *passive* meaning; but it expresses the verbal notion as an abstract subst. independent of 'voice.' Thus '*habendo*' might be either $\tau\hat{\omega}\ \xi\chi\epsilon\iota\nu$ or $\tau\hat{\omega}\ \xi\chi\epsilon\sigma\theta\alpha\iota$; and *arando* here might be translated 'by the ploughing' or 'by being ploughed.' Cp. *Ecl.* ix. 24, note.

241-245. *qualos* and *cola* are the same—baskets of close-plaited osier, as strainers of the wine-press. *huc*, into them (the '*cola*'). *ad plenum*, sc. '*colum*,' till the strainer is full. *scilicet*, 'you will see.'

246, 247. But the flavour will clearly betray it, and with bitter disrelish will warp into a frown the faces of those who taste.' *manifestus*, in sense adverbial, see note to *Aen.* i. 8. *tristia*, proleptic. *torquebit*, cp. *Lucr.* ii. 400 '*At contra tetra absinthi natura ferique Centauri foedo per-torquent ora sapore*,' where *Munro* cites *Milton*, '*Par. Lost*,' x. 599 '*With hatefullest disrelish writhed their jaws*.' *amaro*, *Pal.*, *Rom.*; '*amaror*,' *Ribb.*, *Kenn.* after *Med.*—a substantive only occurring *Lucr.* iv. 224. *Gellius* (i. 21) says that '*amaro*' was generally read in his time, but that *Hyginus*, an old commentator, professed to have discovered in a MS. belonging to *Virgil's* family the v. l. '*amaror*.'

248, 249. *pinguis*, here of a stiff clay soil that will not crumble, whereas

in l. 203 it is coupled with 'putris.' The same kind of soil is described in each case, but with difference of degree. *denique*, 'in brief.' *fatiscit*, cp. G. i. 180. 'It never breaks up when tossed in the hand, but like pitch yields clammily to the fingers as you hold it.' *habendo*, see note to l. 239.

251. *ipsa*, 'in itself (independently of cultivation) productive beyond measure.' *iusto* applies also to *maiores herbas*: the soil is too luxuriant and its products too rank.

254, 255. *tacitam*, in sense adverbial, see Aen. i. 8; 'betrays itself by its own weight without further sign.' Cp. Liv. i. 50 'ne id quidem ab Turno tacitum tulisse ferunt' ('without an answer from'), and the use in legal phrase = 'unexpressed,' 'implied.' English, a 'tacit' understanding. *promptum*, 'easy.' 'Prompta moenia oppugnanti' ('practicable') Liv. xxiii. 1, 'facilis et prompta defensio' Cic. De Or. i. 56, 237. *oculis*, abl.

256. *quis cui*, a double question (*τίς τίμῃ*); Kenn. takes *cui* indef., as in 'si quis,' etc. (*τίς τίμῃ*); on the ground that only one question is really put here, viz. 'What is the colour of each soil?' 'quis' is not generally used as indef. pron. except with 'si,' 'nisi,' 'ne;' but it occurs in Aen. vi. 141; Hor. Sat. i. 3. 63; Tac. Ann. ii. 26 'quantum quis damni professus erat,' ib. Hist. iii. 58 'quanto quis clarior.'

260, 261. *excoquere*, 'to dry in the sun;' Lucr. vi. 962 'terram sol excoquit;' cp. G. i. 65. *et . . . montes*, 'and to cleave with trenches the large hill-sides.' Virgil inculcates a lesson of hard and thorough work. *ante* repeats 'multo ante' l. 259, cp. Ecl. i. 70. *supinatas*, 'upturned.'

266, 267. 'They look out a place where the vine crop may first be got ready for its supporters, just like the spot to which it is soon to be removed and planted out'—i.e. they choose two similar spots, one for a 'seminarium' or nursery, the other for an 'arbustum' (Ecl. i. 40). *locum similem*, virtually = 'locorum similitudinem.'

268. 'Lest the young plants take unkindly to their mother soil if suddenly changed' (by shifting from the 'seminarium' to the 'arbustum').

271, 272. *axi*, the North pole. *restituant*, sc. 'modum,' 'partem,' 'terga.' *adeo*, etc. 'So important is habit in youth.' *in teneris* is ambiguous, = either 'in teneris annis,' abl. of time (Con.); or 'in teneris rebus,' i. e. 'quum res sint tenerae,' abl. of circumstance—cp. 'res tenerae' l. 342, and for construction, G. i. 112. Quintilian (1. 3) read 'a teneris,' and so perhaps did Columella, who says (R. R. v. 6) 'plurimum enim refert ut eam partem caeli spectent cui ab tenero consueverunt:' cp. Hor. Od. ii. 6. 23 'de tenero ungui,' and Cic. Fam. i. 6 'praesta te eum, qui mihi a teneris, ut Graeci dicunt, unguiculis es cognitus.'

275. *densa*, sc. 'semina' or 'sata.' 'Plant them close; on closely-planted ground the vine is not less prolific.' *non segnior ubere*, cp. 'fertilis ubere' l. 185. *in denso*, sc. 'loco;' cp. 'in sicco' G. i. 363. The meaning is fixed by 'densa sere.'

276. *colles*, Pal., Rom., Ver., Gud. b, c—Vat. wanting. Ribb. and Con. 'collis' (? Med.), but on what principle of MS. authority it is hard to see.

276-278. 'But if you mark out a soil of waving slopes and upland downs, give your rows free space; and all the same (as in close planting), when your trees are planted, let every path in the line it cuts square exactly with

the others. *secto limite*, 'in respect of the line cut' by each 'via,' or avenue. This arrangement of the 'arbustum' is what Pliny calls 'quincuncialis ordinum ratio,' i.e. in the form of a 'quincunx' (∴); and the resemblance of this to the battle array of a Roman legion (Dict. Ant. 'Exercitus') suggests the simile which follows. Cp. Caes. B. G. vii. 73 'obliquis ordinibus in quincuncem dispositis'—e.g.

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279-283. 'As often in some mighty war when a legion has deployed its cohorts in long array (*longa* with *explicuit*); the column has halted on an open plain and the lines are dressed, and far and wide the ground is all a sea of gleaming brass, before they join their dread encounter, while Mars yet hovers in suspense between the hosts.' The simile is so obviously suggested by the arrangement of the 'arbustum,' that the punctuation here given seems preferable to that of most editions, viz. a full stop at l. 278 and colon at l. 283. *explicuit*, the whole manœuvre, explained in detail by *stetit agmen* and *directae* (Ribb. 'derectae') *acies*. *aere renidenti* is suggested by Lucr. ii. 325 'totaque circum Aere renidescit tellus;' see Munro, *ad loc.* *horrida miscent proelia*, cp. Milton, 'Par. Lost,' ii. 716: 'Stand front to front,

Hovering a space, till winds the signal blow
To join their dark encounter in mid air.'

284. *viarum*, variously taken (1) with *omnia*, but the position of the words is against this; (2) with *dimensa*, on analogy of *strata viarum* (Aen. i. 422), 'let all the measured avenues be even;' (3) with *paribus numeris*; as most editions, but in different senses:—Con. 'equal and regular avenues' (= *parces et numerosae viae*); Forb. 'equal intervals (*numerus pedum*) between the avenues;' Kenn. 'roads of corresponding size.' Might it not = 'in even lines (i.e. ranks) of avenues,' keeping up the military metaphor in the semi-technical use of '*numeri*' found, e.g. in Tacitus: cp. '*reliquos in numeros legionis composuerat*' ('into the ranks') Hist. i. 87, '*sparsi per provinciam numeri*' ('troops') Agric. 18? If not, *paribus numeris* must be loosely used in the sense of even distribution or arrangement, = '*pari numeratione*:' it can hardly refer to the *size* of the roads.

288. *fastigia*, 'depth,' i.e. downward slope; originally the upward slope of a roof or gable, and so = 'height.' Cp. the different meanings of '*altus*:' and see on Aen. ii. 444.

289. *ausim*, 'I should venture,' conjunct. of modified statement. This and '*faxim*' ('*facsim*') are the only regular survivals in classical Latin of a series of future forms in '-so,' '-sim,' '-sere' (ind., conj., infin.), common in the older dialect of Plautus, old laws and formularies, etc. Virgil has '*iusso*' (Aen. xi. 467), Lucretius '*cohibessit*' (iii. 444), Catullus '*recepso*' (xlv. 19) and '*tepefaxit*' (lxviii. 29), Terence '*excessis*' (And. iv. 4. 21) and '*appellassis*' (Phorm. v. 1. 15). See Roby, L. Gr. i. §§ 619-625; Man. Comp. Phil. pp. 217-219, 2nd edition.

290. 'The tree is planted deeper and far into (or 'within,' locative) the ground.' Cp. 'terrae infodiunt' Aen. xi. 205. The coincidence of *terrae* in these passages with the so-called 'genitive of place' (i.e. locative) 'Romae' raises the question whether such apparent uses of *dative* with a verb implying motion might not be referred to the *locative* case (the existing traces of which—'humi,' 'domi,' 'ruri,' etc.—are in form *dative*). The distinction here drawn between *arbos* and *vitis* seems to preclude the former word from application to the vine—at least in a technical treatise like the *Georgics*, cp. v. 89.

295. *volvens*, 'rolling,' and so passing through; cp. Aen. i. 9. *vincit durando*, 'conquers by lasting,' i.e. 'outlasts.' *virum saecula*, 'generations.' Cp. Lucr. i. 102 'Multaque vivendo vitalia vincere saecula,' and on the force of the alliteration Munro, Notes ii. Introd. pp. 106-7 (1st ed.).

299. *flagella*, the top shoots of the vine; Catull. lxii. 52 '*vitis . . . lam iam contingit summum radice flagellum*.'

302. *olea*, Ribb. and others from Med. '*oleas*' (the *s* of which may be due to initial *s* of the next word). '*oleae*,' Con., etc. from Pal., Rom., taking *insere* = 'plant' (wild olive stocks as supporters in the '*arbustum*') and making *vites* the subject in ll. 312, 313; so that the whole passage refers to vines. With '*olea*' the sense must be 'graft wild stocks (of oleaster) with the olive;' and the passage is then a precept against engrafting the olive on the oleaster, because, if a fire occurred, the olives would burn down below the graft, and only the bitter oleaster would grow up again. *olivae* is then subj. of ll. 312, 313; which makes l. 314 much more to the point. The objection taken to this reading and interpretation is the awkward transition from vine to olive: but on the whole it is the least of two evils.

308. *nemus*, i.e. 'the olive grove.' If vines are here referred to, it must = (less appropriately) the '*arbustum*.' *ruit*, 'throws up,' see G. i. 105, note.

310. *ferens*, probably epithet of '*ventus*' = 'a favouring (i.e. carrying) wind;' cp. Aen. iii. 473, iv. 430; and *ἐπιφορος ἄνεμος* Thuc. iii. 74.

312. *hoc ubi*, sc. 'accidit,' a very unusual ellipse. Lucretius several times has '*hoc ubi*' = 'when in this way'—e.g. iv. 360: and Virgil may unconsciously echo it in a different connection—see note to Ecl. x. 54.

314. *superat*, 'remains alone' (i.e. over, when the olives are burnt down).

315. 'Nor can any one have such credit for foresight as to persuade you;' a condensed expression for *tam prudens habeatur ut persuadeat*: cp. Aen. i. 539 '*nec persuadeat*,' and see Ecl. x. 17, G. i. 456.

316. *moveri*, Ribb. from Pal., Rom. ['*movere*,' Med., Gud. *b, c*], as more euphonious in combination with '*spirante*,' a consideration which may have weight where MS. authority and sense are so nearly balanced. 'Persuade you that it is (i.e. can be) moved' is not far from 'persuade you to move:' and Virgil is likely to have avoided similarity of ending in two consecutive words—e.g. '*vere rubenti*' (not '*rubente*') l. 319; cp. Aen. viii. 324, ix. 292.

318. *concretam*, Pal., Rom., Med., 2nd hand, 9th cent. MSS., Servius, and apparently Claudian, who has '*concreta radice*' Cons. Hon. vi. 77

'concretum' Ribb. from Med. 1st hand;—i.e. 'concretum gelu' (nom. to patitur), or = 'concretionem suam,' cp. Lucr. iv. 1242 'locis adfigere adhaesum,' 'to get a firm hold on.' **concretam** might perhaps be proleptic = 'ita ut concrescat:' but better = 'concretam gelu'—'does not allow the young plant to attach its frozen root to the soil.'

320. **avis**, i. e. the stork; cp. Juv. xiv. 74 'serpente ciconia pullos Nutrit.'

321. **rapidus**, of the sun, see Ecl. ii. 10.

323. **adeo** lays stress on **ver**: 'tis even spring that . . .' see note to G. i. 24.

326. **laetae**, 'fruitful.' The fertilising effect of rain descending on the 'lap of earth' is described in a metaphor from physical generation, continued in **parturit** l. 330, and **laxant sinus** l. 331. Cp. Lucr. i. 250 'pereunt imbres ubi eos pater aether In gremium matris terrai praecipitavit.' 'The notion had birth in warm climates, where the excessive heat at stated periods seemed to bring the ether down in abundant rains which at once quickened all things; hence the Agni of the Rig Veda co-operating with the mighty parents heaven and earth to shed abundant showers' (Munro, *ad loc.*, cp. his notes on ii. 991 sqq., v. 318 sqq.).

331. **superat**, etc. = 'soft moisture everywhere (**omnibus**, sc. 'arvis') abounds:' cp. Lucr. i. 809 'cibus aridus et tener umor' ('solid food and soft drink').

333. **credere** with **in novos soles** is a condensed expression for 'trust themselves to come forth towards (i. e. 'meet') the suns of each succeeding day.'

336-342. Virgil apparently means that the world must have been born in spring, as the season most favourable to young products of all kinds.

338. **crediderim**, see note to 'transierim' l. 102. **ver illud erat**, 'twas spring time then:' cp. Aen. iii. 173.

341. **terrea**, a correction in Med., accepted by Bentley on Hor. Epod. ii. 18, and most modern editors except Con., who retains 'ferrea,' the reading of Med. (1st hand), Pal., Rom., and other codd. **terrea virum progenies** = 'genus terrigenarum' Lucr. v. 1411. 'Ferrea' has little point in this context; and considering the ease with which T and F might be confused, it seems fair to let internal weigh down external evidence.

343. **possent**, 'could bear.' The reference is not to the time of creation (which would require 'potuissent'), but to the general subject of spring resumed from l. 335. **res tenerae**, 'young' or 'tender products;' from Lucr. i. 179 'vivida tellus Tuto res teneras effert in luminis oras:' cp. l. 272 above.

344. A 'hypermetric' verse; see on G. i. 295, ii. 69.

345. **exciperet**, 'greet,' i.e. after the winter: so 'exceptit hospitio' (from a journey) Hor. Sat. i. 5. 1, 'excipiant infantem' (from the mother) Juv. vii. 195, 'excipiat tironem porta' (from a campaign) ib. xvi. 3; cp. G. iv. 207, Aen. i. 276, iii. 318, iv. 114. The general idea is that of receiving from some other person or condition: so Cic. Div. II 'quod animus arripit, aut excipit extrinsecus.'

346, 347. *premes*, 'plant:' cp. G. iv. 131; Hor. Epod. ii. 1. 33 'terra preman' (of a miser). *memor occule* = 'memento occulere.' Virgil has here selected very indiscriminately from precepts of Theophrastus; see Con. *ad loc.*

348-352. *squalentes*, 'rough.' In Lucr. ii. 422-425 'squalor' is contrasted with 'lēvor' (smoothness). *squalere*, of a surface thickly covered with anything so as to appear rough; e.g. 'squalentibus auro' G. iv. 91, Aen. x. 314, xii. 87: and in bad sense 'squalentes sordibus,' whence 'squalidus,' our 'squalid.' *tenuis*, 'a thin vapour will rise' (from evaporation?). *animos tollent*, 'will take heart:' in Aen. ix. 127 of raising another's spirits. *iamque* = ἤδη, 'before now.' *urgerent*, 'overhang them:' it cannot be meant that the plants are to be pressed down and crushed. *hoc . . . hoc*, give two advantages of such protection by a *saxum* or *testa*.

354. *seminibus*, 'young vines.' *diducere*, 'to loosen the earth about their shoots,' i.e. when just making their way above ground. *capita* is sometimes explained as = 'roots' (i.e. the head or source whence the plant starts); see the doubtful parallel Aen. vi. 360, and the uses of 'capita vitium' cited from Cato by Con., who also quotes Aristotle de Vita 6, 7 τὸ γὰρ ἄνω τοῦ φυτοῦ καὶ κεφαλῇ ἡ ρίζα ἐστί. But Cicero (Senect. 5. 52) and Columella (iii. 10; iv. 13, 17, 24, 26) use 'vitium capita' in the more obvious sense of 'head shoots.'

358. *calamos* and *hastilia* refer to the same thing, viz. the cross pieces laid from tree to tree in the 'arbustum'—'smooth sticks and shifts of peeled rods.'

361. *tabulata*, 'stories' or floors (Aen. ii. 463); here of the successive branches of the 'arbor' on which the vine was trained: cp. Plin. xiv. 1 'pōpulus, cuius tabulata in orbem patula.' 'And run from story to story along the elms above.'

362 sqq. Munro on Lucr. iii. 451 shows exhaustively how in all this part of the Georgics Virgil's mind appears 'saturated with the verses of Lucretius.'

364, 365. *laxis*, etc., 'launched into the open sky in full career.' *per purum*, like 'aëra per vacuum' G. iii. 109; see note to Ecl. ix. 44. *laxis habenis*, from Lucr. v. 787 'immissis habenis,' characteristically varied by Virgil: cp. Aen. i. 63. *ipsa*, sc. 'vitis,' as distinct from *frondes*. *interque legendae*, 'picked out at intervals.'

368-370. *comas*, a natural metaphor for the foliage of trees. Kenn. cites Spenser, 'Faerie Queene,' ii. 11. 19 'When the wroth western wind doth reave their locks;' and Milton, 'Par. Lost,' x. 1066 'while the winds Blow moist and keen, shattering the graceful locks Of these fair-spreading trees.' *imperia*, see on G. i. 99.

371, 372. *tenendum*, 'kept off,' i.e. held back from the 'arbustum:' cp. Aen. v. 384. Rom. has 'tuendum,' 'watched.' *imprudens laborum*, 'and knows as yet no trials.' For *labor* cp. G. iii. 452, Aen. xii. 727: and for *imprudens* Ter. Eun. iii. 1. 40 'imprudenti adulescenti' ('inexperienced').

373-375. Ribbeck would eject these lines from the text, as a first and inferior draught of ll. 376-379. But his view, that the two passages say identically the same thing, depends on interpreting *super* l. 373 as = 'more than;'

whereas it probably = 'besides.' In the first passage Virgil says that the young shoots have other enemies than the weather; in the second, that these new enemies are worse than the old.

373. *indignas*, 'severe;' so '*indigna mors*' Aen. vi. 163, '*fortuna*' xi. 108. The idea of 'unworthy,' 'undeserving,' passes into that of 'unbecoming,' 'undeserved,' and so 'cruel,' 'harsh,' etc.

374. *uri*, 'buffaloes;' strictly speaking those of Germany (whence the name 'ur-ochs,' 'Auerochs,' i.e. wild ox). Caes. B. G. vi. 28 describes them as denizens of the '*silva Hercynia*.' *capreae* (Pal., Ver. fragm. Gud. b), 'roes,' is preferable to '*caprae*,' 'goats' (Med.). Rom. (which Con. cites for '*caprae*') has, according to Ribb., '*capraeae*.' Cp. Hor. Sat. ii. 4. 43 '*Vinea submittit capreas non semper edules*.' *sequaces*, 'persecuting' or 'troublesome;' see on G. iv. 230.

376-379. *concreta*, from Lucr. iii. 20 '*neque nix acri concreta pruina Cana cadens violat*.' The substitution of *frigora* for *nix* is less happy. 'No cold that hoar-frost ever congealed, no summer that ever smote heavily on the parching rocks, has been so fatal to it (*illi*, dat.) as the herds, with the venom of their sharp tooth, and wounds impressed upon the stem that they have gnawed' (Con.). *stirps* is masc. in Aen. xii. 208, 781, and with Ennius and Pacuvius. Doubts about this gender have probably led to the vv. ll. '*ad morsum*' Pal. (adopted by Ribb.), '*a morso*' (Med., altered to '*morsu*').

380-384. 'Tis in fact for this crime that the goat appears at all altars a victim to Bacchus, when the old plays come upon the stage, and the sons of Theseus (Athenians) offer prizes for the people (in *gentes*) at their village and cross-road gatherings, and in their merry drinking bouts dance upon greased bags of goat-skin in the velvet meads.'

381. *et* virtually = '*quum*:' see note to Ecl. vii. 7.

382. in *gentes*, Ribb. from '*ingentes*' Med., Pal., etc., testified to by old grammarians, who took it as one word ('*ingentes*'). This however would have little point either as acc. with *pagos*, or nom. with *Thesidae*; and Ribbeck's division of the word is far better. The ordinary reading, '*ingeniis*' ('for wit' or 'for men of wit'), rests on Rom. alone; and, though tempting, is obviously more likely to be a correction for '*ingentis*' than '*ingentis*' for it. Preponderance of MS. authority, and the principle '*potior lectio difficillima*,' combine in favour of '*ingentis*' or '*in gentis*:' and it may be noted that in Med., Pal. (our chief authorities here) the divisions between words are rarely marked, and T is often very nearly I. (See the specimens in Ribbeck's Prolegg.) *pagos et compita*: cp. Hor. Epp. i. 49. The Roman '*Paganalia*' and '*Compitalia*' would be the nearest equivalent to the Athenian *Διονύσια τὰ κατ' ἀγρούς*: but here Virgil is probably thinking vaguely of the derivation of *κωμωδία* from *κώμη*, as above of *τραγωδία* from *τράγος*.

384. On this game of *ἄσκλησις* see Dict. Ant. *ἄσκληία*.

385, 386. Apparently an allusion to the '*Fescennina licentia*' Hor. Epp. ii. 1. 139-150: see also Sellar, '*Roman Poets of the Republic*' ch. ii. p. 34. *versibus incomptis* ('uncouth') may perhaps refer to the '*horridus numerus Saturnius*,' the indigenous metre of Italy (Sellar, ib. p. 30).

Troia gens missa is a foreshadowing of the Aeneid (Con.); cp. Aen. i. 7, 33, etc.

387. **corticibus cavatis**, descriptive ablat. with 'ora.'

389. **oscilla**, faces of Bacchus hung on trees so as to turn every way with the wind, and spread fertility, whence 'oscillare,' 'to swing.' **molliā**, 'waving:' cp. Ecl. ii. 50: Con., however, explains it as = 'mild,' 'tender,' of the god's features.

392. **honestum**, 'comely,' G. iii. 81, Aen. x. 133: so *καλός* of physical as well as moral beauty.

393-395. **honorem**, 'hymn;' so Aen. i. 53 of a sacrifice—anything offered in honour.

394. **lances**, 'dishes' of all fruits in season; hence called 'saturae,' whence 'satura,' originally a hodge-podge or medley, like our 'miscellanies.' See Sellar, 'Rom. Poets of Rep.' ch. ii. p. 36, and ch. viii. **sacer**, 'devoted.'

398-401. **exhausti** = 'exhaustionis;' 'which has never exhaustion enough,' i.e. is never at an end. For pass. part. neut. thus used as subst. (mainly poetical), cp. G. iii. 348 'exspectatum,' Aen. v. 6 'notum,' Liv. i. 53 'ni degeneratum in aliis huic quoque decori officisset,' vii. 8 'diu non perlitatum tenuit dictatorem, Tac. Hist. i. 18 'observatum id antiquitus non tenuit Galbam.' So in Greek, where article and infin. naturally form such substantives, the participle is occasionally employed: τὸ τιμώμενον τῆς πόλεως Thuc. ii. 63. **versis**, i.e. with the back of the hoe. **nemus** (as *silvis* l. 404), of the trees in the 'arbustum.'

402. **atque**, 'even as,' equivalent to a conjunction; see note to Ecl. vii. 7.

403. **iam olim**, 'even then;' the original sense of *olim* ('olle' = 'ille') is 'at that time,' cp. Aen. viii. 348; and the indefinite sense 'at same time,' 'formerly,' comes later. Cp. G. iii. 302, Aen. i. 20; Plant. Trin. ii. 4. 122 'olim terra quom proscinditur In quinto quoque sulco moriuntur boves' (= 'illo tempore').

406, 407. **Saturni dente**, i.e. the pruning knife, with which Saturn was regularly represented; cp. Juv. xiii. 39 'Sumeret agrestem posito diademate falcem Saturnus fugiens.' Ovid (Ibis 214) calls him 'falcifer senex.' **relictam**, 'which he has left,' i.e. he comes back to the vine. **figit**, 'moulds' or 'shapes,' specially of a potter shaping clay, 'acri Fingendus sine fine rota' Pers. iii. 24; hence called 'figulus' Juv. x. 171.

408 sqq. 'Virgil here imitates the short sententious maxims of Hesiod, and the imperative forms in '-to' of the old Roman laws' (Kenn.). **primus**, etc. are emphatic: 'Be the first to . . .

409. **sarmenta**, 'prunings,' from 'sarpo,' an old agricultural term whose root is identical with *ἀρπάζω* (cp. 'sil-va,' ὕλ-η, etc.). **vallos**, 'vine poles.'

411. 'Twice (in the year) do weeds choke your crop of vines with thick noxious growth' (**sentibus**, 'briars,' here of any noxious weed).

412. **uterque**, i.e. 'pampinatio' or 'leaf-stripping' ('frondatio' Ecl. i. 57) and 'runcatio' or 'weeding.' **laudato**, 'decline with thanks;' so Greek *ἐπαινεῖν*, i.e. dismiss with a compliment: cp. Juv. i. 74 'probitas laudatur et alget.'

416. **reponunt**, i.e. 'no longer demand.'

417. 'Now the last vine-dresser is singing over the completion of his rows,' i.e. *canit effectos esse*. The MSS. exhibit great variety, 'extremos effoetus' being the most important v.l. But Med., Pal., Rom. agree in 'extremus,' and Pal., Rom., with Med. (1st hand) in 'effectos;' so that there is little real doubt.

419. *uvis*, either dat. of indirect reference ('for the grapes'), as G. i. 186, or dat. agentis with *metuendus* ('by the grapes'), as G. iv. 37.

422. 'When once they have taken root in the soil or weathered the breezes:' cp. 'contemnere ventos' l. 360.

423. *satis*, sc. 'oleis.' *dente*, sc. 'ligonis.'

424. *cum vomere*. Is *cum* preposition or conjunction? If preposition, it must='under the plough,' *cum* having nearly the instrumental force of English 'with'—a rare, but not unexampled use, e.g. Aen. ix. 816 (but see note there) and Ennius (cited by Servius here), 'effundit voces proprio cum pectore;' and it will be opposed to 'sine vomere'='where the plough is not used.' If conjunction, it=*cum vomere* *recluditur*, as contrasted with *cum dente recluditur*; but what is the opposition between *umorem* and *fruges*? and yet *cum dente*, *cum vomere* in such close proximity seem strange unless 'cum' has the same meaning in each case. With some hesitation I follow Heyne, Forb., Ribb., Kenn. in regarding 'cum' as conjunction and punctuating as above. Con. follows Servius and Wagner in the opposite interpretation, writing 'gravidas cum vomere fruges.' An unsupported conjecture is 'gravidas cum fœnore fruges.'

425. *hoc*. 'This is it which nurtures the rich olive so dear to Peace.' *nutritur* (Med., Pal.) seems preferable to the ordinarily received 'nutritor' (Rom.), partly on the ground of superior MS. authority, partly on that of sense, which does not require the imperative as in ll. 408 sqq.; for in this paragraph Virgil merely states facts about the cultivation of olives. 'nutritor,' however, has editorial 'consensus' in its favour: and *hoc* is then abl.='by this means' ('arando' or 'vomere'), though some explain it as='therefore' like the Homeric $\tau\hat{\omega}$; cp. Hor. Sat. i. 1. 45. *placitam*, 'welcome' or 'dear to Peace:' cp. Aen. iv. 38.

426, 427. *poma*='fruit-trees.' The metaphor is that of a man feeling his limbs strong under him. *vires suas*, 'their proper or full strength.'

430, 431. *aviaria*, 'haunts of birds,' i.e. woods; cp. Lucr. i. 18 'frondiferasque domos avium.' *cytisi*, 'lucerne,' Ecl. i. 79. *taedas*, pine-wood (for torches or fuel).

432. *ignes*, 'fires:' cp. G. i. 291.

433. Omitted by Med. and not noticed by Servius: Ribbeck retains it in the margin as doubtful. But Pal., Rom., Gud. *b*, *c* have it. *et indignantis;* cp. Aen. i. 48, vi. 807; Cic. Phil. i. 8 'et vos acta Caesaris defenditis, qui leges evertitis?' So $\epsilon\iota\tau\alpha$ Aristoph. Nub. 347, 1214, etc.='and then,' 'and after this . . .'

434, 435. *maiora*, such as are mentioned in ll. 437 sqq.; 'minora' being *salices*, *genistae*. *illae*, pleonastic, giving additional emphasis: cp. Aen. i. 3, v. 456, x. 385; Hor. Od. iv. 9. 51.

437. Virgil continues the subject of forest trees (*maiora*). *Cyturus*, a mountain of Paphlagonia covered with box-trees; 'Cytore *buxifer*'

Catull. iv. 13. The box-tree grows indigenous in a few spots in England—e.g. on the Chiltern hills in Buckinghamshire.

439. *obnoxia*, 'indebted:' cp. G. i. 396.

441. 'For ever rent and wrecked by stormy blasts.' The rhythm is expressive of the fitful gusts of wind. *animosi* ('anima') = 'windy,' 'stormy;' Ov. Am. 6 'impulsa est animoso ianua vento,' Stat. Theb. ix. 459 'animosae surgit Tempestas;' so of pictures, i.e. 'full of life,' Prop. iv. 8. 9 'Gloria Lysippos animosa effingere signa.' This last example especially points to a distinction between this and 'animosus' = 'courageous' ('animus') G. iii. 81; or at any rate to two quite distinct uses of the same word, the one associated with the idea of 'anima,' the other with that of 'animus.' *franguntque feruntque*, like 'agere' et ferre:' cp. Aen. ii. 374; the double expression enhancing the notion of violence as in 'harry and carry.'

442. *fetus*, 'products'—not 'fruits,' for they are 'steriles.'

444. *hinc*, 'ex his silvis.' *tympana*, 'drum-wheels' of solid wood, without spokes (like those now in use on railways).

447, 448. *hastilibus*, 'lance-like' shoots, cp. Aen. iii. 23. *bona bello*, epithet of *cornus*: the construction is 'myrtus et cornus secundae validis hastilibus.' *Ituraeos*, a literary epithet, see Ecl. i. 55, G. iii. 345. Con. cites Cic. Phil. ii. 44 'cur homines omnium gentium maxime barbaros Ituraeos cum sagittis deducis in forum?'

449. *nec . . . non*, 'moreover.' The linden is here called *lēvis* (λεῖφος), but in G. i. 173 'lēvis' (ἐλαχύς). *lēves* and *torno rasile* are semi-proleptic (or rather, participial) in construction—the linden if smoothed, and the box if planed, by the chisel.

452. *missa*, 'sped down the Po' ('Pado,' abl.). 'So corn-sheaves in the flood-time Spin down the whirling Po,' Macaulay, 'Regillus,' xxxvi. On this conception of the Po see G. iv. 373.

453. *alvo*, Med., Pal., 9th century MSS., Servius, Ribb., Kenn.: 'alveo,' Rom. and most editions. 'alvus' in Varro, Columella, Pliny, is a regular term for a bee-hive (some kinds of which were made from hollow trees), originating probably from the notion here expressed by Virgil—the 'belly' or 'entrails' of a diseased (*vitiosae*) and so hollow 'ilex.' ['Alveus,' found in several special applications, e.g. to a boat, a trough, a river-bed, is not found in the general sense of 'cavity' or 'hollow,' which 'alveo' would mean here.] Cp. Shakespeare, 'Tempest,' i. 2. 293 'I will rend an oak, And peg thee in his knotty entrails.'

454-456. *memorandum*, 'note-worthy.' *Baccheia*, Βακχία. *Rhoetum*, Med., Rom. *b, c*: 'Rhecum' Pal.: 'Rhoecum' Ribbeck. Bentley, on Hor. Od. ii. 19. 23, decides for 'Rhoetus' as the name of both centaur and giant.

458-540. In this episode 'the charm of peaceful contemplation, of Nature in her serenest aspect and harmony with the human soul, of an ethical ideal based on religious belief and national traditions, of a life of pure and tranquil happiness, remote from the clash of arms and the pride and passions of the world, is made present to us in a strain of continuous and modulated music, which neither Virgil himself nor any other poet has surpassed.' (Sellar, 'Virgil,' ch. vi. pp. 256, 257).

458. 'How blest beyond measure, did they but know their own happiness, are the country folk!' fortunatos, accus. of exclamation like 'me miserum!' etc.: cp. Juv. x. 122. norint, perf. subj. with pres. meaning: the apodosis would be 'sint.'

460. iustissima. The earth is looked on as returning or repaying a deposit in full; γῆδιον δικάϊστατον Xen. Cyr. viii. 3. 38. facilem = ἄφθονον, without let or hindrance. 'Pours forth in just return abundant sustenance.'

461, 462. foribus superbis, descriptive of domus alta. mane salutantum, i.e. clients and others paying their respects. Such levées were held early; 'Prima salutantes atque altera continet hora' Mart. iv. 8. 1, 'sollicitus ne Tota salutatrix iam turba peregerit orbem Sideribus dubiis' Juv. v. 22. totis aedibus, 'from the whole palace.'

463, 464. 'Nor gaze on doors inlaid (varias) with lovely tortoise-shell, and gold-embroidered coverlets.' illusas, 'fancifully wrought: 'ludere,' 'lusus,' etc., are used of art imitating nature, and applied to works of art and music.

465, 466. Assyrio, loosely used for 'Tyrian.' veneno, 'drug' (φάρμακον). casia, Ecl. ii. 49. liquidi usus olivi, 'the clear olive oil they use,' cp. Hor. Od. iii. 1. 42 'purpurarum usus.'

467-471. 'Yet have they careless ease and a life that knows no guile, rich in varied wealth—the liberty of broad domains, with grots and fresh pools (vivi: cp. Aen. ii. 719); cool valleys too, and lowing kine, and slumber soft beneath the shade are there.' Tempe, for any beautiful valley: Hor. Od. iii. 1. 24 'zephyris agitata Tempe,' Cic. Att. iv. 15 'Reatini me ad sua τέμνη duxerunt.'

473. 'There is religion and reverence for age.' extrema, etc., see Ecl. iv. 6.

475. ante omnia with primum. 'First and before all,' says Virgil, 'I would be the poet of philosophy;' his conception of the ἀοιδός or bard being an expounder of nature (as Iopas, Aen. i. 740 sq.). See introduction to Ecl. vi, and cp. the song of Silenus, ib. 31 sqq. quarum sacra fero, i.e. 'sacerdos sum;' cp. 'musarum sacerdos' Hor. Od. iii. 1. 3.

478-481. labores is another expression for 'defectus,' cp. Aen. i. 740 ('eclipses and changes'). Lucr. v. 751 'Solis item quoque defectus lunaeque latebras' ('obscurations') shows Virgil's meaning. tumescant. This and residant can hardly apply to tides, which were unknown to Virgil, as acquainted only with the Mediterranean (cp. Aen. x. 288, xi. 624), but to violent upheavals of the sea in connection with earthquakes, as e.g. Thuc. iii. 89. tardis, 'lingering,' i.e. winter nights; cp. Lucr. v. 699 'noctes hiberno tempore longae.'

484. frigidus. According to the Empedoclean theory, that the heart was the seat of intellect, cold blood was supposed to accompany lack of genius.

486-488. o ubi, etc., 'O where is Spercheus with its plains and Taygetus haunted by Bacchanal maidens of Laconia?' bacchata, Aen. iii. 125. Spercheus Pal., 'Spercheos' Med. (with o altered to u by 2nd hand), 'Sperchius' Rom., Ribb. reads 'Spercheos.' convallibus Med., 'convallimus' Pal., 'in vallibus' Rom., Gud. b; the latter probably arising from l. 485.

490-492. Evidently in reminiscence of passages in Lucretius, e.g. i. 79 'Quare religio pedibus subiecta vicissim Opteritur,' iii. 37 'Et metus ille foras praeceps Acheruntis agendus,' 1072 'naturae primum studeat cognoscere causas.' Whether *qui potuit* is Lucretius himself, or an ideal philosopher, is doubtful: Munro thinks the latter, for 'Virgil's words point more to a philosophical teacher than a poet.' Lucretius might be said to combine these two rôles: on the other hand, the tone of this whole passage is general.

495. *fascēs*, 'the rods with axes,' carried before Roman magistrates. *populi*, gen. subj., 'which the people give.' Cp. *Lucr.* iii. 996 'petere a populo fascēs saevasque securēs,' *Aen.* vi. 819.

496. 'And feuds that rouse faithless brethren to strife.' *fratres* may perhaps allude to the rivalry of Phraates and Tiridates for the throne of Parthia; but more probably to the break up of families in civil war; cp. *Lucr.* iii. 72, 73 'Crudeles gaudent in tristi funere fratris Et consanguineum mensas odere timentque;' and l. 510 below.

497. Imitated by Statius (*Theb.* i. 20) 'et coniurato descendens vertice Dacus,' which shows that he understood *coniurato Istro* as a mere poetical variety for 'coniuratus Dacus.' 'Or leagued Dacians swooping down from Ister's stream.' The Dacians were at war with Rome B.C. 30.

498, 499. 'Not Rome herself and kingdoms tottering to their fall:' i.e. not the highest interests and most startling vicissitudes of politics can shake the serenity of rural life—a serenity to which the distinctions of poverty and wealth, and the emotions they cause, are unknown. In *nec doluit . . . inopem* Virgil attributes to his ideal countryman, not a selfish indifference, but the absence of any conditions to call out pity for others—all being so happy. 'He has never had to sorrow in pity for one that hath not, or to envy one that hath.' There is also perhaps a notion of the philosophic *ἀραπαξία*—a subordination and harmony of emotions leaving the intellect undisturbed—on which Greek writers laid stress.

500-502. *ipsa*, 'of themselves.' *volentia* and *sponte sua* repeat and emphasise the notion of spontaneity—'unasked, of their own free will.' *tabularia*, 'records' or 'archives'—lit. the places where such were kept. Some trace a special allusion to freedom from taxation, or from public contracts: but *iura . . . forum . . . tabularia* indicate city life in general.

503-512. Various means, motives and consequences of greed and ambition incident to city life; of which Virgil's own time supplied abundant illustrations, which his readers could apply as they chose. 'Some ply their oars in unknown seas, rush eagerly to arms, and make their way into kings' courts. One plots ruin for a city and its hapless homes, that he may drink from jewelled cups and rest on Tyrian purple: another hoards his wealth, and broods over buried treasure. One listens at the Rostra in rapt amaze; another, open mouthed, is carried away by the cheers of high and low that ring, aye again and again, along the benches. 'Tis joy to have dipped their hands in a brother's blood: they pass into exile from home and its delights, and seek another country beneath another sun.'

504. *regum* is by some restricted to its use in *Hor. Epp.* i. 7. 37, 17. 43, etc. = 'the great;' and the thought here illustrated by *Epod.* ii. 7. But in

connection with the preceding words the favour of foreign kings, rather than of Roman nobles, seems implied. Virgil points to adventurers who sought their fortunes in other lands.

508. *hic*, the aspirant to eloquence. *hunc*, the aspirant to political eminence.

509. *cuneos*, 'the wedge-like' divisions of seats in a theatre. The people sat in these, the senators (*patres*) in the 'orchestra;' but *cunei* is here used of the whole theatre. Popular statesmen, etc. were cheered on entering: cp. Hor. Od. i. 20. 3, ii. 17. 26. *enim*, here and Aen. viii. 84 (cp. also Aen. ii. 100), is merely an affirmative particle, which use (as in γάρ = γέ ἄρα) is prior to its ordinary causal meaning. 'Enimvero,' 'etenim' are something between the causal and affirmative senses: and 'enim' sometimes stands, like 'enimvero,' at the beginning of a clause, e.g. Plaut. Trin. v. 2. 10 'Enim me nominat,' Liv. xxiii. 45 'enim iam nunc minor est res.' 'E-nim': 'nam': 'e-quidem': 'quidem' (see on Aen. v. 26); and perhaps both are connected with the same pronominal stem that appears in 'num,' 'nunc,' 'nempe,' νῦν.

514. *hinc*. (Med., Pal., Rom., etc.) is rejected unaccountably by Ribb. for 'hic' (*anni labor*): *hinc*, i.e. agriculture as described l. 512. *labor*, 'employment.' *nepotes* (Pal., Rom., Gud. *b, c*) is accepted in Conington's 3rd edition, the 1st having preferred 'penates' (Med.). The latter may have been introduced from l. 505 (cp. Aen. viii. 543); while 'nepotes' is unlikely to be a correction for the much easier 'penates'—the difficulty of accepting it being that its ordinary sense ('grandchildren' or 'descendants') is inapplicable, and that of 'progeny' or 'children' unexampled. But as we cannot say for certain that Virgil *could* not use the word loosely in this sense, it is perhaps safer to accept it in obedience to the ordinary principles of textual criticism, while admitting that 'parvos penates,' 'his humble home,' is more appropriate.

515. *meritos*, 'that have served him well;' cp. G. iii. 525.

516. *requies*, i.e. 'anno.' 'Nor is there any stint to the year's o'erflowing either with fruits, or the offspring of flocks, or sheaves of corn.'

519-522. *baca*, 'the olive,' for which Sicyon was famous. *ponit*, 'is dropping.' *coquitur*, 'ripens.'

523. *pendent*, etc., 'hang about his lips (for kisses).' *oscula*, originally diminutive of 'os;' so Aen. i. 256, xii. 434; Hor. Od. i. 13. 15. Cp. Lucr. iii. 895 'nec dulces occurrent oscula nati Praeripere:' Gray's Elegy, 'And climb his knees the envied kiss to share.'

527-529. *agitat* = 'agit,' cp. G. iv. 154, Aen. x. 235. 'Himself keeps holy day; and stretched upon the grass, while comrades wreath the bowl around their altar fire, he pours a libation and calls on Bacchus.' *ignis*, a turf-built altar. *cratera coronant*, not a 'mistranslation or alteration of Homer's κρητῆρας ἐπεστέφαντο ποτοῖο' (Con.), but equivalent to 'cratera corona Induit' Aen. iii. 525: cp. Aen. i. 724, vii. 147.

530. *iaculi certamina* = 'certamen iaculandi.' *ponit*, like Greek ποτιθέναι ἄγωνα, cp. Aen. v. 66: 'certamen vini' Tib. iii. 6. 11, 'certamina deliciarum' Hor. Ep. i. 5. 8. *in ulmo* introduces the notion of putting up a mark in the tree—this being the form which 'ponit certamina' takes:

and the whole phrase is a condensed (and slightly confused) expression for 'makes a match of throwing at a mark set up in an elm.'

534. *scilicet* gives rhetorical emphasis to the words connected with it—'Thus, surely, brave Etruria grew, thus Rome became the fairest thing on earth, and girt her seven hills with a single city's wall.'

536-538. *Dictaei*, 'of Mount Dicte' in Crete, i.e. Jupiter; cp. G. iv. 149-152. *iuvencis*, abl. with *epulata*, Aen. iii. 224. For the supposed impiety of slaying the ox, the fellow-labourer of man, cp. Cic. N. D. ii. 63 '*tanta putabatur utilitas percipi ex bubus, ut eorum visceribus vesci scelus haberetur.*' *aureus*, as ruler of the golden age, see Ecl. iv.

541. *spatiis* with *immensum*, a plain boundless in the '*spatia*' (see G. i. 513) which it gives. 'But now I have finished my course over the boundless plain;' cp. Aen. iii. 507.

542. MSS. vary between *fumantia* and '*spumantia*;' the former seems more appropriate: cp. G. iii. 515, Aen. xii. 338.

GEORGICA.

LIBER III.

1-48. This introduction seems to have been written in the year 29 B.C., a year of general holiday and public honour to Augustus. Its tone of unmixed exultation corresponds to that of the introduction to G. i, and to Hor. Od. ii. 9, which is thus a companion passage. Professor Nettleship ('Ancient Lives of Vergil,' p. 59) suggests (from ll. 10, 11) that it *may* have been written in Greece, on a journey which if it did take place, might be that referred to by Horace in Od. i. 3, which cannot be harmonised chronologically with the only recorded visit of Virgil to Greece in 29 B.C. See below on ll. 10 sqq.

1, 2. For **Pales** and Apollo Nomius (**Pastor ab Amphryso**) see Ecl. v. 35. **ab Amphryso** = 'Amphrysus.' Apollo, banished from heaven, was said to have fed the flocks of Admetus, king of Thessaly, on the banks of the Amphrysus: see Eurip. Alc.; Ovid. Her. v. 151. **Lycaeï**, as the abode of Pan, cp. i. 16.

3-5. 'All other themes that might have charmed our leisure thoughts with their spell are hackneyed now.' **carmine**, Pal., Ver., 'carmina' Med., Rom., Gud.; in Vat. the last vowel is erased. **vulgata**, Vat., Med., Rom., Ver., *c*; cp. l. 463 below, and see Introd. **illaudati**, 'infamous;' by litotes, as 'illaetabilis' Aen. iii. 707, 'inamabilis' vi. 428: cp. οὐχ ἡκιστα, οὐκ ἐπαίνων 1 Cor. xi. 17, etc.

6-9. **cui**, 'to whom:' **cui non dictus** then = 'quis nescit?' Ribb. adopts 'quoi' from Vat., but all other MSS. have 'cui.' **acer equis** (abl. of respect), 'a driver keen.' Pelops was said to have won his bride Hippodame in a chariot race at Olympia with her father Oenomaus. (For the legend of his ivory shoulder see Dict. Biog.) **possim**, conj. denoting purpose. **per ora**, 'before the eyes of men,' as Hor. Sat. ii. 1. 64 'nitidus quo quisque per ora Cederet,' Sall. Jug. 31, 10 'incedunt per ora vostra magnifici,' Liv. ii. 38 'traductos per ora hominum' (of captives in a triumph); cp. also Aen. v. 340. Others 'in the mouths of men,' i.e. on the lips of fame, as xii. 235: but the meaning need not be the same in both passages.

10 sqq. In this allegory Virgil seems to promise an heroic poem under the image of a temple to the glory of Rome and of Augustus; representing himself as an intellectual victor returning from a campaign in Greece with the captive Muses. In the plain of Mantua, beside his native Mincius, he

will build his temple of song, and celebrate it with games and shows that will rival those of Greece. The deity enshrined within will be Augustus; the subjects of its decoration his recent triumphs, and the mythic ancestry of the Julian line. When Virgil's fame as a rural poet has been established (ll. 40-45) he will then be able to pass to Caesar's triumphs.

10-12. *deducam*, 'bring home in triumph;' cp. Hor. Od. i. 37. 31. *Aonio vertice*, Helicon; so Lucr. i. 117, 118 (of Ennius) 'qui primus amoeno Detulit ex Helicone perenni fronde coronam.' For the possible reference to an actual journey to Greece see above, note on ll. 1-48. *Idumaeas*, a stock epithet, particularly inappropriate as suggesting a contrast between Idume (Edom) and Mantua: cp. Hor. Epp. ii. 2. 184 'Herodis palmetis pinguibus,' Lucan. iii. 216 'arbusto palmarum dives Idume.' In a Roman triumph the conqueror carried a palm-branch (Liv. x. 47), whence the secondary meaning 'a prize,' and so victory, honour, etc.

14, 15. *propter aquam*, like the temple of Zeus by the Alpheus, at Olympia. *ingens*, 'wide;' the Mincio spreads into a lake near Mantua. *harundine*, so Milton, 'Lycidas' 86 'Smooth-sliding Mincius, clothed with vocal reeds.'

16-18. *in medio*, i.e. in the central shrine; see above on l. 10. *centum*, 'numerus sollemnis in rebus sacris;' cp. Aen. iv. 199, vi. 787. *agitabo*, i.e. by instituting games.

19, 20. *mihi*, 'at my bidding,' cp. i. 12. *lucos*, i.e. the Nemean forest, where the shepherd Molorchus entertained Hercules. These games are to be an improvement even on those of Olympia and Nemea. *crudo*, 'of raw hide.'

21. *tonsaе*, 'trim,' as Aen. v. 556, 774, apparently a regular epithet for an olive garland: Servius and Philargyrius explain it as 'compta.' Priests and conquerors wore such: and Virgil here presents himself in both capacities.

24, 25. 'Or how the scene shifts with change of front.' *versis frontibus* suggests the revolving prisms (*περίακτοι*) near the side entrances of a Greek theatre, by which certain changes of scene were effected. When the *σκηνή*, or pictorial background, had also to be changed, a curtain (*αὐλαία*) was drawn up for a few minutes (as for example in the 'Ajax' of Sophocles at l. 815—where see Jebb's note). If *tollunt aulaea* refers to this, *discedat* need only imply the departure or shifting of the *scena*; not its parting in the middle (as on the modern stage) to disclose another scene behind. The curtain *rose* instead of falling as now; cp. Ov. Met. iii. 111 (of warriors rising from the ground where the dragon's teeth were sown) 'Sic ubi tolluntur festis aulaea theatri, Surgere signa solent primumque ostendere vultum'—the 'signa' being figures embroidered on the curtain, like the *intexti Britannii* here, which, as they rise to view, seem to be drawing up the curtain.

27. *Gangaridum*, Indians near the Ganges; referring to the defeat of Antony's Eastern allies (ii. 173, Aen. viii. 685). *Quirini*, Romulus as representing Rome.

28, 29. *undantem*, etc. 'surging with war and rolling in full tide' (*πολὺν ῥέοντα*, cp. Ecl. viii. 96). *columnas*, i.e. 'rostratas,' whence *navali*

aere. A decree of the senate B. C. 30 ordered τὴν κρηπίδα τοῦ Ἰουλιεῖον ἡρώου τοῖς τῶν αἰχμαλωτῶν νεῶν ἐμβύλοις κοσμηθῆναι.

30. *Niphaten*, i.e. Armenia, which had been in arms against Rome five years before; cp. Hor. Od. ii. 9. 19, 20. On the view that both Virgil and Horace refer to an expedition to Armenia in B.C. 20, it would be held that Virgil inserted this passage at the end of his life: but see note above on ll. 1-48; Wickham's Horace, Introd. to Od. i.-iii. § 2, and note on Od. ii. 9. *Niphates* was a mountain; but later Roman poets took it for a river—e.g. Lucan. iii. 245 'volventem saxa Niphaten'—and so possibly Horace ('rigidum Niphaten,' 'stiff-frozen'), and Virgil (*pulsum Niphaten*, like 'retro fugit Aufidus' Aen. xi. 405).

32, 33. These lines perhaps refer to the Morini (twice conquered, by Julius Caesar and again by C. Carrinas) and Dalmatians (subdued by Vatinius 45 B.C. and by Octavianus 34 B.C.). Both appeared in the triumph of B.C. 29. Cp. Propertius iv. 8. 53 'Prosequar et currus utroque ab litore ovantes.' Some consider the Western victory referred to as that over the Cantabri, B.C. 24 (Hor. Od. iii. 8, 22, iv. 14, 41), supposing the passage to have received later touches.

34-36. *spirantia*, 'breathing,' and so 'life-like;' Aen. vi. 848 '*spirantia aera*;' Gray, 'Elegy,' 'animated bust.' *Cynthius*; Apollo and Neptune were said to have built Troy for Laomedon, cp. i. 502, Aen. v. 811; Hor. Od. iii. 3. 2.

37. *invidia*, i.e. the enemies of Augustus.

38. *metuet*, shall be represented 'as fearing.' *angues*, Rom. 'orbes' (from iv. 484?). The notion of Ixion bound with snakes to his wheel is peculiar to Virgil.

39. *saxum*, the λᾶας ἀναιδής (Od. xi. 598) of Sisyphus.

41. *intactos*, 'virgin' glades, i.e. a subject yet untried. *iussa*, a kind of cogn. accns. in reference to the whole clause.

43. *Cithaeron* calls him, as the scene of pasturage and hunting.

45. 'And the shout rings back redoubled by the echoing woods.'

46-48. *dicere*, infin. of purpose; see on Aen. i. 527. *accingar*, middle, 'I will gird myself.' *Tithonus* is introduced vaguely, not being a mythical ancestor of the Julian line, but of the other Trojan house.

49, 50. *palmae*, 'victory,' see above l. 12. *fortes ad aratra*, 'strong to plough,' see below l. 62.

51, 52. *corpora*, not periphrastic, as l. 69 and vii. 650; 'the mother's shape must be his special care.' *torvae*, 'grim-looking.' *turpe*, 'ugly,' as iv. 395; so αἰσχίνας παρθένους Hdt. i. 196 (Babylonian marriages).

56, 57. 'Nor should I object were she marked with white spots (*maculis et albo*, hendiadys), or shy of the yoke and sometimes mischievous with her horns.' *insignis* = ἐμφανὴς οὖσα, 'si insignis sit.' *detrectans* (Med., Gud., b, c) has at least as good authority as 'detractans' (Rom. and others), and is the commoner form; but the orthography of the word seems to have varied.

60. *iustos*, 'regular;' cp. 'iustus exercitus.' On construction of *pati* see i. 213; and for the hiatus, Ecl. ii. 24.

63. *superat* = 'superest,' cp. Ecl. ix. 27. *laeta iuventas*, 'lusty youth.'

66-68. 'Poor mortals that we are, our brighter days of life are ever first

to fly; on creeps disease and the gloom of old age; suffering sweeps us off, and the ruthless cruelty of death.' On the pessimism of Virgil's tone here see i. 99: and for labor = 'suffering,' Aen. vi. 277.

69, 70. *quarum corpora* = 'quas,' cp. vii. 650, and Gk. periphrastic *δέμας. enim*, 'accordingly,' Gk. *ἀρα*, 'still, then, renew them;,' see on ii. 509.

72-74. *delectus*, Forb., Con., 'dilectus' Ribb. from Med. and two other MSS: but 'delectus' accords more with the ordinary usage of 'deligo,' 'diligō.' *submittere*, 'rear,' see on Ecl. i. 46. *in spem gentis*, 'for breeding.' *a teneris*, 'from foals,' cp. ii. 272, and 'a pueris,' etc.

75, 76. 'From the first a colt of high-mettled stock steps high in the pasture and brings his feet down springily' (*mollia*, predicate). Ennius, Ann. 545, has '*mollia crura reponunt*' of the high springy action of cranes walking: cp. Xen. de Re Eq. x. 4 *τὰ σκέλη ὑγρὰ μετεωρίζει*, ib. i. 6 *τὰ γέ μὴν γούνατα ἥν βαδίζων ὁ πῶλος ὑγρῶς κάμπτη, εἰκάσις ἂν καὶ ἱππεύοντα* (carrying a rider) *ὑγρὰ ἔχειν τὰ σκέλη*. *mollis* = *ὑγρός*, cp. Ecl. iii. 45, ii. 50. *ingreditur*, Ecl. i. 39.

80. *argutum*, 'neat,' 'fine.' Originally from 'arguo,' 'to prove;' hence of what conveys a clear perception, sharp, clear sounds, etc. (i. 377, Ecl. vii. 1, viii. 22); '*arguta exta*' ('intelligible') Cic. Div. ii. 3, '*arguta littera*' ('full,' 'minute') Att. vi. 5; then of external action ('expressive') Or. iii. 59. 220 '*manus arguta minus*,' Legg. i. 9. 27 '*oculi nimis arguti*, *quemadmodum animo affecti simus*, loquuntur.' Here it = 'a head that shows breeding.' *brevis alvus*, 'his barrel short, his back well-fleshed.'

81-83. *honesti*, etc. 'The best (or? handsomest, as ii. 392) are bay and grey.' *σπάδιξ* = 'a palm-branch with dates;,' so '*badius*' (*βαϊδῖος* from *βαῖς*, 'a palm'), Ital. 'baio,' Engl. 'bay'—i.e. of date colour. *gilvo*, Germ. 'gelb,' Engl. 'yellow.'

84, 85. *micat*, 'of quick motion,' Aen. x. 396; Lucan. iv. 300 '*Aut micuere novi, percusso pumice, fontes*;' and the phrase '*micare digitis*' (of the game '*mora*'). Here 'pricks up his ears' (abl. of instrum.). *premens*, Ribb. from Pal. '*primens*,' Rom. '*praemens*,' and Seneca's quotation of this line (Rom. has '*praecari*' Aen. viii. 127, '*praecibus*' G. iv. 470, and '*praemere*' in several places: see Ribb. Prol. p. 386); '*fremens*' Con. and others from Med.; but Vat. and other uncial fragments are wanting here, so that this can hardly be called 'the reading of the best MSS.' '*fremens*' = '*snorting*;' *premens* suggests that the fiery breath is like the suppressed forces of a volcano.

87. *duplex*, 'hollow,' i.e. sunken between a double ridge of flesh; opposed to '*exstans*.'

88, 89. *Amyclaei*, of Amyclae, where the 'Great Twin Brethren' were born. Castor is usually the horseman, Pollux the boxer; cp. Hor. Sat. ii. 1. 26.

91. *Martis equi*, Hom. Il. xv. 119. *currus Achilli* (i.e. his team, Xanthus and Balias), xvi. 148. On the form *Achilli* see Aen. i. 30. '*Achillis*' Rom. Gud. 2, b 2, c 2 (corr. from '*Achilli*'); '*Achilles*' Med., '*Achillei*' Pal.

92-94. *effundit*, Med., Pal., Rom., Gud.; '*effudit*' most editions, to agree with *implevit*: but cp. for the pres. tense Ecl. viii. 45. *coniugis*, Rhea,

to hide from whom his amour with Philyra, Saturn changed himself and Philyra into horses.

95-99. *hunc quoque*, 'even such a horse as this.' *abde*, etc. 'shut him up at home (abl. loci), and allow him not to discredit his old age' (*turpi*, proleptic: it is explained by what follows). *ad proelia*, sc. *Veneris*, Aen. xi. 736. *quondam*, 'at times;' see on Aen. ii. 367.

101. *hinc*, etc. next their other qualities, and the breed of their parents; cp. G. ii. 152.

104-107. *corripuere*, 'dash on to,' see Aen. i. 418. *haurit*, 'drains (i.e. thrills all through) their beating hearts,' cp. Aen. v. 137, x. 314. *illi instant*, 'Eagerly they ply the whirling lash, and bend forward to slack the reins (which passed round the auriga's body); on spins (*volat vi*) the glowing axle.'

111. *umescunt*, Il. xxiii. 380 Πνοιῇ δ' Εὐμήλοιο μετάφρενον εὐρέε τ' ὤμω Θέρμετ', Soph. El. 718 Ὀμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις ἤφριζον, εἰσέβαλλον ἱππικαὶ πνοαί.

113, 114. *Erichthonius*, an Athenian king. *rapidusque*, etc. 'and stand above the wheels as he rushed to victory' (Kenn.).

115-117. *Pelethronii*, so called from a glade on Mount Pelion. *gyros*, the 'ring' for breaking horses in (*κύκλος*, *κυκλοτέρης ἱππασία*); so metaphorically of narrow or confined space, Prop. iv. 3. 21 'Cur tua praescriptos evecta est pagina gyros?' *impositi dorso*, cp. Hom. Od. v. 371 (Ulysses on a plank) κέληθ' ὥς ἵππον ἐλαύνων. The horse race was introduced at Olympia 648 B.C.: and Homer alludes to riding (*κελητίζειν* Il. xv. 676) as something peculiar. *atque equitem*, etc. 'and taught the armed horseman to prance upon the soil and gather up his proud paces' (i.e. a prancing action).

118, 119. *uterque labor*, the task of training chariot horses (Il. 113-114) or chargers (Il. 115-118). *exquirunt*, i.e. for breeding purposes. Virgil here returns to his point of l. 100 '*animos aevumque notabis Praecipue*,' but it is not necessary to refer *labor* directly to breeding.

120-122. Ribbeck places these lines after l. 96. *ille*, 'the veteran,' i.e. another and older horse. *Mycenas*, i.e. Ἀργος ἱππόβοτον, cp. Hor. Od. i. 7. 9. *Neptuni*, G. i. 12-14.

123, 124. *his*, i.e. '*animis aevoque*' (l. 100). *sub tempus*, 'as the time draws on.' *denso pingui*, 'firm plumpness.'

126. *florentes* = 'nitentes,' 'blooming' (? 'flowering' grasses, as Con.). A v. l. 'pubentes' (Servius, Heyne) comes from iv. 514.

129. *armenta*, i.e. 'the mares,' with whom a different treatment is to be pursued.

140-142. *non sit passus*, 'no one would permit' (potential conj. as ii. 315, Ecl. x. 17). *superare*, 'clear' the road at a bound.

143-145. *pascunt*, 'men pasture them.' Some MSS. have '*pascant*' = 'let them feed;' but this neuter sense is very rare, except in pres. part. '*pascens*,' which represents '*pascor*.' *tegant*, final subj. after *ubi* = 'ut ubi:' (or ? = ὅπου ἄν, cum subj. 'wheresoever'). *saxea umbra*, cp. Isaiah xxxii. 2 'the shadow of a great rock in a weary land.'

147, 148. *volitans*, 'insect.' This use of pres. partic. as subst. is unusual

except in certain words, 'amans,' 'adolescens,' 'sapiens,' etc.: and is oftener found in plur. (ii. 152, etc.). *vertere vocantes*, 'have called it in their tongue.' *verto*, strictly of translation from one language to another, as Plaut. Trin. prol. 19 'Philemo scripsit, Plautus vortit barbare.' Another Greek name was *μύρψ*, see Aesch. Supp. 307.

149-151. Virgil imitates Lucr. v. 33 'asper, acerba tuens' (of the dragon of the Hesperides; cp. Aen. ix. 794); 'fierce, harshly buzzing.' *acerba*, adverbial acc. as 'crebra' l. 500. *exterrita*, 'maddened;' cp. Aen. iv. 450, xii. 660. *furit*, etc. 'the air is stunned and maddened with their bellowings;' cp. Aesch. Sept. 155 *δοριτίνακτος αἰθῆρ ἐπιμαίνεται*. *sicci* heightens the picture of the cattle's sufferings; the stream to which they run is dried up by heat.

152. *exercuit*, 'gave play to.' For the story of Io, daughter of Inachus, and the gadfly, cp. Aesch. Prom. V. 567, 674, Supp. 307.

158. 'Forthwith they brand on them marks to denote the stock:' for the hendiadys cp. Aen. iii. 444.

159-161. The second *et* can only couple *scindere* and *invertere*; and the first *et* must either = *καὶ ταῦτα*, 'and this they do to those which . . .'; or, supplying a verb (by zeugma) from the previous line, 'and they also mark those which . . .' *pecori habendo*, 'for keeping (i. e. breeding) stock,' cp. i. 3. *quos* is object of *servare*, subject of *scindere*. *horrentem*, of the 'rough appearance' of a ploughed field.

164, 165. *viamque*, etc. 'set out on the path of discipline, while their spirits are yet pliant and their youth may be led.' *domandi* = *τοῦ δαμᾶν*, cp. l. 206 below, Ecl. x. 24.

166-173. The *via domandi* is described—(1) loose collars (*circlos*) of twigs on their necks to accustom them to the 'feel' of a collar (ll. 166, 167); (2) yoking the bullocks in pairs (*pares*) by connecting these *circuli* (now called *torques*) and making them step together (ll. 167-169); (3) drawing light empty carts (*rotae inanes* l. 170, cp. Aen. xii. 671); (4) drawing heavy carts loaded. *rotae* l. 170, *axis* l. 172, *temo aereus* l. 173, are a poetical variety of expression for the cart drawn. *vestigia*, their 'foot-prints,' which are light from the light weight. In (3) and (4) we must suppose a regular 'iugum' used, though it is not specified; the *torques* being only light make-believe collars used in the two earlier stages. *e torquibus aptos*, 'fastened to (or by) the collars:' cp. 'e dextra' = 'on or to the right;' and for the original participial sense of 'aptos,' Aen. iv. 482.

175. *vescas*, 'thin,' 'poor;' cp. iv. 141 'vescum papaver,' Lucr. i. 326 'vesco sale saxa peresa' ('the small fine spray,' see Munro, *ad loc.*), Ovid. Fast. iii. 446 'vescaque parva vocant,' Plin. N. H. vii. 81 'corpore vesco, eximiis viribus;' the two latter passages being decisive. Gellius, deriving from 've,' 'esca,' makes it = 'voracious' in Lucretius and 'edible' in Virgil—the similarity of sound in 'vescus,' 'esca' having perhaps led to confusion as to meaning.

179-181. 'But if thy taste be cavalry and war,
On wheels to skirt Alphean waters far,
Or lash through Jove's own wood the flying car'
(Blackmore).

Iovis Iuco, the 'Altis' at Olympia on the banks of the Alpheus. For construction of *praelabi* cp. i. 21.

187-189. 'And these trials let him endure (*audeat*, so Gk. *τλῆναι*) when first banished from his mother's teat, and after them yield his mouth to an easy halter (of osier, so *mollibus*, 'pliant'), ere his full strength comes, whilst he is still fearful, still in unconscious youth.' *etiam* here retains its etymological sense 'even now,' 'yet,' as Aen. vi. 485; Ter. And. i. 1. 89 'nihil suspicans etiam mali' ('as yet'), Eun. iv. 4. 1 'at etiam restitas, fugitive?' *aevi* here = 'time of life,' in this case 'youth;' see on Ecl. x. 43. For the construction cp. 'aevi maturus' Aen. v. 73, 'integer aevi' Aen. ii. 638, 'seri studiorum' Hor. Sat. i. 10. 21; the genitive indicating that in respect of which (i.e. arising *from* which) a quality or state is predicated of some person. See Roby, L. Gr. ii. § 1320.

190. 'But when three summers have passed and the fourth has come,' i.e. at the end of three years when the fourth is beginning, which agrees with Varro and Columella. *accesserit*, Med., Gud., *b*, *c*, etc.: 'acceperit' Ribb. from Vat. ['occeperit,' with an early correction *a* for *o*, and a later *ss* for *p*], cp. Ecl. viii. 39: but it is unnecessary (with Wagn.) to accept this on the ground that 'accesserit' would imply that the fourth year was *finished*. See Con. *ad loc.*

191, 192. 'Let him begin to pace the ring, and bend his pliant limbs in succession and show himself under restraint.' *laboranti*, of forced or artificial effort; cp. Hor. Od. ii. 3. 11 'obliquo laborat Lympha fugax trepidare rivo.'

193. *vocet*, 'challenge,' Aen. xi. 442. Ribb. 'provocet' from Pal., but 'tum vocet' Vat., Med., Rom., Gud., etc.

196-200. *densus*, 'strong,' i.e. 'with concentrated force;' so Quintilian, of the style of Thucydides, 'densus et instans sibi' ('pithy,' 'nervous,' 'concentrated'). *arida*, 'rainless.' *campi natantes*, 'liquid plains,' i.e. the sea, as Lucr. vi. 1142; Aen. vi. 724 'campos liquentes,' and Lucr. v. 488 of the formation of the sea, i.e. lands overflowed.

201. *ille* concludes the simile by a return to the original subject, interrupted by a number of collateral details; cp. Aen. i. 155 and Conington's note here.

202-204. *hic* (Pal., *b*, *c* and Probus) = 'a horse like this:' Ribbeck's 'hinc' (Vat., Rom., and Med. corr.) is less forcible. *esseda*, British 'war-chariots' (Caes. B. G. iv. 33, etc.), ascribed by Virgil to the Belgae as by Persius to the Germans (vi. 47). They were adopted by wealthy Romans (Prop. ii. 1. 76 'essedae caelatis siste Britannia iugis'); and Virgil probably here refers to high-bred carriage horses (see Con.).

205-208. *farragine*, 'dredge,' a mixture of spelt ('far,' the principal ingredient), barley, vetches, and pulse, called *crassa* from its effects, cp. 'grandi polenta' Pers. iii. 55. *ante domandum*, 'before their taming' (τὸ δαμᾶν or δαμᾶσθαι) see on Ecl. ix. 24, G. ii. 239. *verbera lenta*, 'the pliant lash.' *lupata* (sc. 'frena'), a bit with iron projections like a wolf's teeth, Hor. Od. i. 8. 6 'Gallica nec lupatis Temperat ora frenis.'

211. Ribb. from Vat. reads 'bovom' and 'quoi' (dat. as in Lucretius and Catullus, and on Pompeian inscriptions, see Wordsworth, 'Fragm.,' Intr.

xiii. 32); but Med., Pal., Rom., Gud., *b*, *c*, agree in the more usual (*temp.* Virg.) 'boum,' 'cui.'

213. 'The intervening hill excludes the view; the breadth of the stream prevents crossing' (Con.).

215-218. *videndo*, 'by the sight,' see above ll. 205-208, and cp. G. ii. 239, 247. In what follows I have (with Dr. Kennedy) preferred Ribbeck's punctuation to that which places a stop at *herbae* and connects *illa quidem* with *subigit*, *et* being then = 'moreover' or 'even.'

219. *sila*, 'a wooded tract among the Bruttii.' Med., Pal., Gud., *b*, *c* and most MSS. read 'silva;' but 'sila' (Rom.) is accepted by all editors as more Virgilian, cp. Aen. xii. 715.

220-223. Cp. Aen. xii. 720 sqq.; Soph. Trach. 517 sqq. *longus Olympus*, 'far Olympus;' though Homer's *μακρὸς Ὀλύμπος* probably implies the long ridge of a mountain. Con. cites Aen. vii. 288 'ex aethere longo,' where, however, he reads 'longe.'

226, 227. 'Bewailing sore his shame, the haughty victor's blows, and his lost love unavenged.' *victoris*, subjective gen. *amores*, as Catull. xlv. 1 'Acmen Septimius, suos amores,' Cic. Phil. vi. 'redeo ad amores deliciasque vestras, L. Antonium.'

230. *pernix* (per-nitor) = 'active,' 'persevering,' 'stubborn;' cp. Hor. Epod. ii. 5 'pernicis Apuli' with Od. iii. 16. 26 'impiger Apulus.' It usually = 'swift,' as Aen. iv. 180, xi. 718; and many editors therefore read 'pernox' on authority of the Scholia to Juv. vii. 10, though MS. authority (Med., Pal., Rom., Gud., *c*,—Vat. wanting) is strong for 'pernix,' and Philargyrius, noticing both readings, says, 'legunt et "pernox," sed "pernix" melius.' Virgil is fond of unusual words or meanings; and where other considerations favour an unusual, but possible, meaning, it cannot lightly be set aside. The same applies to *instrato*: 'unstrewn' (cp. 'inaratus,' 'infectus,' etc.) suits best here, but 'spread' accords with the ordinary use of 'interno,' and a probable parallel in Lucr. v. 987 'instrata cubilia fronde.' But if this was in Virgil's mind, he is as likely to have varied from as to have followed Lucretius' meaning; see on Ecl. x. 54. Transl. 'Perseveres in resting on an unstrewn (i. e. bare) couch among hard rocks.'

232-234. *irasci in cornua*, cp. Aen. xii. 104, Sil. It. xv. 62 'torvi in cornua tauri,' and Eur. Bacch. 742 *εἰς κέρας θυμούμενοι (ταῦροι)*, which Virgil imitates. It = 'throw his wrath into (i. e. butt savagely with) his horns.' Aelian, Hist. An. ii. 20, iv. 28, has *ὑβρίζειν εἰς κέρας*. Others explain 'looking fiercely upward,' cp. Eur. Hel. *εἰς κέρας παρεμβλέπων* (Donaldson, 'New Crat.' § 170). *sparsa*, etc. 'scatters the sand in prelude to the fight,' cp. Ecl. iii. 87.

236. *signa movet*, 'marches out,' a military term.

237-239. 'As a wave, when it begins to whiten out at sea (*medio ponto*), draws on from the further deep its curving swell; and as, when it has rolled to shore, it thunders over the rocks.' *longius* = 'from farther back,' the wave seeming to be reinforced by the sea rising behind it (Kenn.); and *longius ex altoque* form one notion, cp. Aen. x. 754. Kennedy takes the second *ut* = 'when,' supplying 'est' to *volutus*: but it probably repeats the first *ut* = 'as.' Con. takes *longius* with the previous line.

241. *verticibus*, Pal., Rom., Gud., *b, c*: 'vorticibus' Ribb. from Med. See Introd. III, pp. xlii, xlv.

246. *vulgo*, 'far and wide,' as G. i. 476.

249. *erratur*, *impers*. 'tis ill wandering.'

254. *correptosque*, MSS. Wagner omits 'que,' as an insertion from Servius (in whose commentary '*correptosque*'=and now for '*correptos*'), and as coupling two ideas not coordinate: but cp. Aen. ii. 86, xii. 305.

256, 257. *prosubigit*, 'roots up before him;' 'pro' denotes forward action, as 'in proculco.' *vulnera*, Med., Rom., *b, c*: see Introd. III. The first *atque* couples *fricat* and *durat*: but if 'umerosque (Pal., Rom.) be read, 'atque . . . atque' must='both, and,' as Ecl. v. 23.

259-263. *abruptis*='abruptentibus,' see on Aen. i. 246. *porta caeli*, a Homeric image (Il. v. 749-751); the sky being the palace of heaven, whose gates open to discharge the thunder. *reclamant*, 'cry aloud.' *super*, either='super ipsum,' 'on his corpse;' or 'insuper,' as Aen. ii. 71, iv. 606, *moritura virgo* being a stronger appeal than *miseri parentes*. The allusion throughout is to the story of Leander and Hero; see Ovid. Her. xix, and Byron 'Bride of Abydos.'

267. *Glauci*, a son of Sisyphus, torn to pieces by his own mares at Potniae in Boeotia, see Ov. Met. vii. 233.

270. *Ascanium*, a lake and river in Bithynia.

275. On the fabled impregnation of mares by the wind see Con. note, and compare the *ὑπηνέμιον* ('wind-egg') of Aristoph. Av. 695.

276. The rhythm *saxa per et scopulos* expresses bounding motion, cp. Aen. viii. 59. For the spondaic ending cp. Hom. Il. iv. 74 Βῆ δὲ κατ' Οὐλύμποιο καρήνων ἀτῆασα, and Catull. lxx. 23 'Atque illud prono praeceps agitur decursu,' where Mr. Ellis, referring to the three passages, says, 'in each case the interruption of the dactylic movement by a spondaic rhythm expresses a sudden check: the line is as it were pulled up; the level sinks into a valley, the apple comes to the ground, the rapid flight is arrested and after a time becomes slower; meanwhile the slowness of the spondees throws into greater relief the quick movement of the dactyls which precede it.' *Swiftness* at any rate can hardly be suggested by 'spondei stabiles,' whose purpose, as Horace says (A. P. 255), is 'Tardior ut paullo graviorque veniret ad aures (pes citus).'

277, 278. 'The mares fly not to the East, (but) to the North or South;' so Arist. H. A. vi. 19 (whom Virgil follows in l. 275) says, *θέουσι δὲ οὔτε πρὸς ἑω, οὔτε πρὸς δυσμάς, ἀλλὰ πρὸς Ἀρκτον ἢ Νότον*. Virgil omits the West, perhaps because he pictures them as standing on the cliffs of a western coast (l. 273), so that they could not fly westward.

286-288. *armentis* includes horses and oxen; cp. Aen. iii. 540. *agitare*, 'to treat' or 'sing of;' cp. Aen. vi. 640 'agitate fugam'='think of,' and a fragment of Sallust cited by Servius *ad loc*. 'traditur fugam in Oceani longinqua agitavisse;' 'agitare fenus' Tac. Germ. 26, 'to pay attention to;' Juv. i. 52 'haec ego non agitem?' ('handle these themes'). *hic labor*, 'this is now my task.'

289-293. Imitated from Lucr. i. 136 sqq., 922 sqq., each of which passages opens with 'nec me animi fallit' (cp. Ter. Eun. ii. 2. 43 'ut falsus animi est').

Virgil seems to have considered this too bold a phrase; for in *Aen.* iv. 96 he substitutes 'adeo' for 'animi,' as here *dubius* for 'fallit.' For examples of the genitives 'animi,' 'mentis,' with verbs or adjectives expressing states of feeling, see Roby, *L. Gr.* ii. § 1321; and for the construction see note to l. 189 above, also Munro on Lucretius i. 136. The view that *animi* was originally locative = 'at heart,' and was thus confounded with the genitive (whence 'mentis sanus,' etc. by false analogy) is plausible, but lacks positive evidence. *vincere*, 'to match,' cp. ii. 123, *Aen.* v. 156. *honorem*, 'ornament,' 'dignity,' *Hor. A. P.* 243. For *iuvat ire iugis*, etc. cp. (besides *Lucr. ll. cc.*), *Hor. Epp.* i. 19. 21 'Libera per vacuum posui vestigia princeps Non aliena meo pressi pede.' *devertitur*, as *Con.* observes, suggests the idea of a bye-path of the poet's own making.

296. *dum reducitur*, 'while it is returning,' i. e. 'until it returns;' the two meanings here coalescing; cp. *Ter. Haut.* iv. 7. 5 'Tu hic nos, dum eximus, opperibere.' *aestas*, 'warm weather,' as 'hiemps' includes all the cold months.

299. *turpes podagras*, 'noisome foot-rot;' the plural perhaps denoting two kinds of diseases in the feet, called by Columella 'clavi.'

300. *hinc digressus*, 'leaving the subject' (of sheep). It answers to *incipiens* l. 295, as *ἐπειτα δέ τοι μάλιστα μὲν* in Greek.

302-304. *stabula*, 'the folds.' The sun enters Aquarius in January and leaves it in the middle of February, i. e. near the end of the natural year, whence the figure with a water-pot is said to 'sprinkle the closing year.' Some, thinking this very late to recommend exposing the folds to the sun, wish to read 'dum' for *cum*, i. e. until Aquarius. But Italian winters do not set in severely before January; and Virgil may use one part of the winter season to represent the whole . . . *cum olim* may perhaps = 'olim cum,' cp. *G.* ii. 403 (*Con.*): but it seems better to give 'olim' its indefinite sense, 'at times,' as *Aen.* v. 125; cp. 'quondam' *Aen.* ii. 367: 'cum olim' then = 'when at times,' or 'what time as;' it is analogous to 'ceu quondam' in *similes* (*Aen.* vii. 378).

305. *haec* ('Caprae'), the older form of nom. fem. pl. (= 'ha-i-ce'), found in best MSS. of *Cic. Tusc.* and *De Off.*, as well as in Plautus, Terence, and Lucretius; in whose time (says Mr. Munro on vi. 456) it 'must have been the usual form.' See Wordsworth, 'Fragm.' *Introd.* xiii. 35. The vv. ll. 'haec . . . tuenda,' i. e. 'stabula' [*Med. b, c*] and 'hae tuendae' [*Pal.*], have arisen from the (to copyists) apparent difficulty of *haec . . . tuendae* [*Vat., Rom.*], accepted by Ribbeck and *Con.*, who first printed 'tuenda,' but retracts it on *Aen.* vi. 152. The use of 'quam magis' below (l. 309), as in *Lucr.* vi. 460, is corroborative evidence that Virgil had in his mind the passage of Lucretius where 'haec' occurs as fem. plur.

307. *incocta*, middle, see on *Ecl.* iii. 106, *Aen.* i. 228.

309, 310. *quam magis*, an old idiom found in Plautus, e. g. *Trin.* iv. 2. 19 ('quam magis . . . minus'), *Men.* i. 1. 19 ('quam magis . . . tanto artius'); *Lucr.* iii. 700, vi. 460; cp. *Aen.* vii. 788. 'Quam' with comparative gave way to 'quo' in classical Latin; but 'quam' with superlative survived.

312. The river *Cinyps* in Libya was noted for a breed of long-haired goats: *Hdt.* iv. 175; *Mart.* vii. 95. 13, xiv. 140. 'Cilicium' was a coarse

cloth, *castrorum in usum*, for tents, etc. *tondent*, sc. *homines*, 'men shear.'

316. *ipsae*, 'of their own accord,' *Ecl.* iv. 21.

322, 323. 'But when the summer is glad and the zephyrs call, you shall send both flocks (sheeps and goats) to pasture.' *mittes* [*Vat.*, *Pal.*, *Rom.*, *Gud.*, *b*, *c*] corresponds to the construction of the previous clause: but most editors accept '*mittet*' [*Med.* 1], removing the full stop and making *aestas* the subject. This perhaps gives rather better sense; but the difference hardly warrants departure from the MSS.

325. *carpamus*, 'let us traverse;' above, l. 142.

327, 328. *caeli hora*, as '*caeli menses*' i. 335, '*caeli tempore*' iv. 100. *collegerit*, 'has brought on;' so '*collegerit frigus*:' cp. *Hor.* *Od.* iv. 12. 13 '*adduxere sitim tempora*,' and *Ov.* *Met.* v. 446 (of *Ceres* in her search for *Proserpine*) '*fessa labore sitim collegerit*.' For the change of tense to *rumpent* cp. iv. 282. Thirst will have been already contracted by the fourth hour, but the *cicalas* will go on chirping. Translate: 'But when the fourth hour of the day shall have brought on thirst and the *cicalas*' plaintive note thrills every thicket through.'

329. *iubebo*, *Vat.* (corrected to '*iubeto*'), *Pal.* cp. ll. 295, 300 above and iv. 264 ('*suadebo*'). *iubeto*, *Med.*, *Rom.*, *Gud.*, *b*, *c*.

332-334. *sicubi*, 'wheresoever,' lit. 'if anywhere;' '*cubi*' ('*quo-bi*') being the old form of '*ubi*' and locative of '*quis*,' cp. '*alicubi*,' '*alicunde*.' *tendat*, *accubet* are subj. in oblique interrogations implied after *exquirere*, 'to find out where.' '*Accubet*,' properly of the shadow, as '*procubet*,' l. 145, 'Wheresoe'er some sacred grove dark with many an *ilex* casts its shadow.'

335-338. *dare*, like '*potare*,' '*exquirere*' above, depends on '*iubeto*.' *tenues aquas* = 'a moderate' or 'shallow draught' of water, cp. iv. 19 '*tenuis rivus*,' and *Liv.* i. 4. § 5 '*quum fluitantem alveum tenuis in sicco aqua destituisset*.' Others regard it as a fixed epithet of water, cp. i. 92, iv. 410. *iam roscida*, 'now dewy;' so '*roriflua*' and '*roris mater*,' of the moon. *acalanthida*, 'gold-finch.'

340. *mapalia*, either (1) 'huts,' or (2) 'hut-villages' (i. e. encampments or collections of huts). According to (2) *raris*, etc. = 'the camps in which they live with their scattered homes;' according to (1) 'the huts in which they live in scattered dwellings,' i. e. 'their scattered hut-dwellings,' a round-about, but not un-Virgilian expression. *Valerius Flaccus* (A. D. 78) uses '*mapale*' in sense (2) '*coit e sparso concita mapale Agrestum manus*' ii. 462: but elsewhere (1) is the usual sense, e. g. *Sil.* *It.* xvii. 90 '*qualia Maurus amat dispersa mapalia pastor*,' and *Sall.* *Jug.* 18. 8 '*aedificia Numidarum agrestium, quae mapalia illi vocant, oblonga, incurvis lateribus tecta, quasi navium carinae*:' so too '*māgalia*' *Aen.* i. 421, iv. 259, which is only another form. The idea in either case is that of a scattered settlement; see *Con.* note. For *raris* cp. *Aen.* viii. 98.

343. *hospitiis*, 'place of shelter:' see on *Aen.* iii. 15. *tantum campi iacet*, 'so vast the expanse of plain,' accounts for the absence of '*hospitia*.'

345. *Amyclaeum* (i. e. 'Spartan,' see l. 405 below) and *Cressam* are fixed epithets, inappropriate to the African herdsman; cp. *Ecl.* x. 59.

346-348. 'So the stout Roman in his country's cause makes his march beneath a crushing load (Ecl. ix. 65, G. i. 264) and, ere the foe suspects, has pitched his camp and stands in column.' *agmine* should rather be '*acie*:' but Virgil uses the term loosely. He may imply that the march ('*agmen*') is scarcely over when the line of battle ('*acies*') is formed. *hosti*, with *exspectatum*, on which see G. ii. 398. Ribb. reads 'in *agmina*' (Pal.), 'to face the (enemy's) march:' but Vat., Med., Rom., Gud., *b*, *c* give in *agmine*. The Roman legionary, besides his armour and weapons, carried a supply of food, a 'vallum,' and entrenching tools: see Cic. Tusc. ii. 16. 37.

349-351. Scythia, cp. Ecl. i. 66, and the Palus Maeotis represent the cold northern steppes, as opposed to the burning deserts of Africa. *redit* is usually explained of the range of Rhodope (in Thrace) 'turning round' northwards: but so exact a geographical detail seems inconsistent with the vague knowledge which places Thrace in the extreme north. Could it mean 'comes back to earth' after soaring, as it were, high up towards the North? cp. i. 241 for what seems a similar conception. The line would then = 'Where Rhodope stretched full beneath the pole slopes down again.' *medium* = '*ipsum*,' the centre or heart of anything being the very thing itself; cp. '*medium mare*' Ecl. viii. 58, '*media morte*' Aen. ii. 533, '*mediae Mycenae*' vii. 372, '*mediae Caesaris partes*' ('the hot-bed of Caesar's party'), '*media solitudine*' ('complete, profound solitude').

354, 355. *informis*, 'shapeless,' all outlines being hidden by deep snow; cp. '*informes hiemes*' Hor. Od. ii. 10. 15. *assurgit*, sc. '*nive*,' 'is raised by seven ells of snow.' Servius on Ecl. iii. 105 says *ulna* = 'the stretch of both arms,' i. e. six feet; and so apparently Ov. Met. viii. 750. But Hor. Epod. iv. 8 '*bis trium ulnarum toga*' points to a shorter measure; and the kindred forms *ἑλένη*, 'el-bow,' suggest the fore-arm from wrist to elbow (*πῆχυς*), which is little more than a foot. An English 'ell' is $1\frac{1}{4}$ yard, a Flemish $\frac{3}{4}$ yard, or 27 inches.

357-360. Imitated from Homer's description of the Cimmerian land, Od. xi. 14-19.

378. Con. quotes from Thomson's 'Winter,' 723 sqq.:

'An icy gale, oft shifting, o'er the pool,
Breathes a blue film, and in its mid career
Arrests the bickering stream.'

363, 364. *aera*, 'brazen vessels,' which burst from the expansion of freezing water. *vulgo* [Med., Rom., Ver., Gud., *c*: see Introd.] 'generally,' 'often,' cp. i. 476. *umida* points the contrast between the nature of wine and its congelation; and is not therefore, as Quintilian (I. O. viii. 6. 40) thinks, comparing it with '*dentes albi*,' an 'epitheton ornans.'

367. 'Meanwhile it snows as hard (as it freezes, *non setius*) the whole air through.' *ningu-o*, *νιγF-*, with nasal sound inserted, as '*tango*' (tag), '*tingo*' (fig), '*jungo*' (iug-um), etc. '*Nix*' (nig-s) retains the *γ*, '*niv-is*' the *F* of the root.

368-370. *pecudes* ('herds') includes oxen and deer. *mole nova*, 'the strange mass' (of snow, in which they find themselves nearly buried); 'deer huddled together, all numbed in the unwonted mass of snow, with scarce their horns projecting.'

372. *puniceae pennae*, 'scarlet feathers,' fastened at intervals to a cord, so as to frighten game back to the nets; cp. Aen. iv. 121, xii. 751; Lucan. iv. 437 'sic dum pavidos formidine cervos Claudat odoratae metuentes aera pennae.' In all these passages, as in Hor. Sat. i. 1. 4 (where a figure of Priapus is called 'furum aviumque Maxima formido'), the word *formido* may = a 'scarecrow,' 'bugbear;' but 'terror' suits equally well, in the sense in which Macaulay uses it ('Horatius,' st. 22) of 'the banner of proud Clusium'—'the terror of the Umbrian, the terror of the Gaul.'

376. Cp. Aesch. Prom. V. 452 Κατάρυχες δ' ἔναιον, ὥστ' ἀήσυροι Μύρμηκες, ἀντρων ἐν μύχοις ἀνηλίοις (part of the barbarism from which Prometheus raised men); Xen. Anab. iv. 5 (of the Armenians); Tac. Germ. 16.

377. A hypermetric verse; see Introd. IV, p. liv, and note to G. i. 295.

380. *fermento*, 'beer:' Tac. (Germ. 23) says that the usual drink of the Germans was 'umor ex hordeo aut frumento (i. e. malt liquor) in quendam similitudinem vini corruptus.' *sorbis*, 'service berries,' which yielded a kind of cider.

381, 382. *septem trioni*, 'the North;' see note to Aen. i. 744. The Montes Rhipaei were part of the Ural range, in South Russia.

384-386. *silva*, 'growth,' see G. i. 76, 151. *laeta*, 'luxuriant.'

388. *tantum*, 'only so much as,' cp. Ecl. vi. 16.

391. *credere* = 'credendo,' i. e. a verbal subst. in abl. case with *dignum*—'if 'tis worth belief.'

394-397. *cytisum*, Ecl. i. 79, etc. *lotos*, 'trefoil' (*Trifolium melilotus*), used for feeding horses. *ipse manu*, 'with his own hand,' perhaps as an important thing to see to: as *salsas* = 'salted,' i. e. sprinkled with salt, such fodder must obviously be brought by hand to the cattle. *et sales*, etc. 'and reproduce a subtle flavour of salt in their milk.'

398, 399. *etiam* [Ribb. from Pal. *ē*] seems better for sense and rhythm than 'iam' [Med., Rom. etc.]. *etiam excretos* = 'even as soon as born' ('excretos a matre' from 'excerno'). *capistris*, 'muzzles,' with iron points, to prick the mother and make her drive the kid away. *prima*, 'from the first;' on construction see Aen. i. 8.

400-403. 'The morning's milk is made into cheese (*premunt*) at night; the evening's milk is sent off to the town next morning' (probably in the form of cheese or curds, though Virgil does not tell us this); 'or else salted and stored up for future use' (this, though only stated of cheese made from the *evening's* milking, really applies to both). *adit oppida pastor* is thrown in parenthetically to explain *exportant calathis*—a cumbrous interpolation, to avoid which Scaliger suggested, and Wagner and Ribbeck have adopted, 'exportans;' *exportant* being read by all MSS. [Med., Pal., Rom., Ver. from Gud., *c*] and recognised by all grammarians, e. g. Serv. on Ecl. iii. 3, G. i. 67; Prisc. xiv. 30. But if 'exportans' be read, the balance of the clauses seems to require a colon at *lucem* (supplying 'premunt'); and then 'exportans calathis adit oppida pastor' makes an almost equally abrupt parenthesis. *calathis*, perhaps 'wicker baskets,' or 'presses' (τάλαροι Theocr. viii. 70), cp. Ecl. ii. 46, and (for another sense) Ecl. v. 71.

405, 406. *Molossus*, a breed of large dogs (mastiffs?) from Epirus: cp.

Hor. Epod. vi. 5 'aut Molossus aut fulvus Lacon, Amica vis pastoribus' ('the shepherds' sturdy friend'). *sero pingui*, 'fattening whey.'

406-409. *custodibus*, abl. abs. *stabulis*, dat. cp. Ecl. vi. 50. The mention of Spanish brigands, and of wild asses (*onagri*) which were never known in Italy, instances the vague localisation of Virgil's precepts.

412. *agens*, 'in the chase;' cp. Aen. i. 191, iv. 71.

415. *graves*, 'dangerous.' *galbanum*, 'gum' from a Syrian plant, the smell of which was objectionable to serpents. Virgil follows Nicander's recommendation of βαρύοδμος ἐπὶ φλογὶ . . . Χαλβάνη . . . καὶ ἡ πριόνεσσι τομαίη Κέδρος (Nic. Them. 51).

416-420. *immotis*, 'if undisturbed.' *mala tactu*, 'bad for touching' (= τῷ ἄπτειν or τῷ ἄπτεσθαι, see on G. ii. 239), Greek ἄπτος, 'that none may touch.' The words and rhythm reflect Lucr. ii. 408 'Omnia postremo bona sensibus et mala tactu;' where, however, it = 'unpleasant to the touch:' see note to Ecl. x. 54. The distinction between *vipera* and *coluber* is not known: perhaps the latter = 'adder.' *succedere*, 'to creep into,' cp. l. 464 below. *fovīt humum*, 'has nestled on the ground.'

422-424. 'Now deep in flight he has hidden his craven head, slackening the while his central coils and the writhing extremity of his tail, and his last fold drags its slow coil along.' The snake on being struck down wriggles into a hole. *agmina*, of a *moving* line; so Aen. ii. 212, v. 90 (of a serpent's motion), v. 211 (of the sweep of oars), ii. 782 (of a river's flow), and the ordinary use for an army on the march.

425, 426. *ille* (as Aen. x. 707, xi. 809), 'the snake we wot of,' i. e. the 'chersydrus,' a large water-snake common in Calabria. *squamea*, etc. cp. Aen. ii. 474.

431. *improbis* here denotes excess, see on i. 119: 'satiates the glutton craving of his deadly maw.' *atram*, as i. 129, iv. 407.

434. *asperque*, etc. 'savage with drought and maddened by the heat.'

435, 436. *ne* [Pal., Rom., *b, c*; Serv. on G. ii. 475] is preferable to 'nec' [Con. from Med., Gud.] on account of 'neu' which follows, the use of 'nec' in prohibitions being questionable, except in archaic formulae; see notes to Ecl. ix. 6, G. i. 456. In Ovid. Trist. i. 1. 11, cited in support of the combination 'nec . . . neu,' five clauses with 'nec' and conj. are followed by one with 'neve' introducing a different kind of prohibition; and those with 'nec' may all be potential, as G. i. 456, ii. 315, etc. *dorso nemoris*, 'a wooded ridge,' cp. Hor. Sat. ii. 6. 91 'praerupti nemoris dorso.'

437-439. Two of these lines are repeated Aen. ii. 473-475, where see notes. *catulos aut ova* is either a vague expression for the serpent's young (or brood), or a recognition of the fact that snakes are viviparous as well as oviparous, though the chersydrus belongs to the latter class. *catulos* can hardly be the 'young' after they are hatched from eggs; for a serpent drops its eggs and leaves them then. Nor is it necessary to suppose a reference to the serpent's casting its skin *twice* in the year; which is at best doubtful.

441-443. *ubi*, etc. 'when chilling rains or winter's crisp hoar frost have pierced them to the quick.'

448, 449. *tristi amurca*, 'bitter oil-lees.' *spumas argenti*, 'litharge'

(λιθάργυρος), vitrified lead collected in the process of separating lead from silver. On the rhythm of l. 449 see note to ii. 69.

450. *Idaeas*. Mount Ida was celebrated for its pines, *Aen.* v. 449, x. 230. *pingues unguine*, 'greased with oil' (so as to be soft and yielding).

451. *graves*, 'noxious,' cp. l. 415 above.

452-454. 'Yet their toils have no more prompt success than when one has managed to cut open the head of the sore: concealment feeds the taint and makes it live.' In *Aen.* vii. 559 '*fortuna laborum*' must = *καίριος πόνος*: cp. also for *fortuna* x. 422, xii. 920; and for *laborum*, xi. 73, 416, the plural here being justified by the fact that the knife is at least the third remedy proposed. Others make '*labores*' = '*morbi*,' and render, 'there is no more sovereign remedy (*καίρος*, 'favourable chance') for the disease' (gen. of respect). *tegendo*, see on *Ecl.* ix. 24, *G.* ii. 239.

456. *aut*, *Med.*, *Rom.*, *Gud.* 1st, *b*, *c*: 'et' *Ribb.* from *Pal.*, *Gud.* 2. *omnia* [*Med.*, *Pal.*, *Rom.*, *Gud.*, *b*; also *Servius*] is quite intelligible on analogy of '*omnia fausta precari*' (cp. *Hor.* *Od.* i. 18. 3 '*siccis omnia nam dura deus proposuit*'); though '*omina*,' the reading of most editions, would perhaps be 'less colloquial and more poetical' (*Con.*). For the idea of '*sedet . . . poscens*' cp. the fable of Hercules and the waggoner, and the French proverb, '*Aide-toi, et le ciel t'aidera*.'

463. *lac*, i. e. 'of mares.' Horace (*Od.* iii. 4. 34) ascribes this practice to a Spanish tribe, '*laetum equino sanguine Concanum*,' Statius (*Achill.* i. 307) to the Massagetae, '*Lactea Massagetae veluti quum pocula fuscant Sanguine puniceo*.' Homer's *Ἰππήμολγοι* (*Il.* xiii. 5) are Scythian or Tartar nomads.

464-467. 'If you notice a sheep withdrawing too often to the luxury of shade, too idly nibbling at the topmost grass, coming home the last, or tumbling down while grazing in the field, and retiring all alone before the late approach of night . . . ' *procul* (apart from others), *extremam*, and *solam* point to the desire for solitude in the animal which is sickening. For *succedere* cp. l. 418 above; for *decedere*, *Ecl.* viii. 28.

470, 471. 'Not faster on the main sweeps the storm-laden squall, not thicker than the plagues of cattle.' The comparison is mainly (as *Con.* suggests) between the rush of a storm-wind and the quick speed of disease; but *tam creber . . . quam multae* also introduces the idea of frequency.

472. *aestiva*, 'summer quarters,' i. e. the stock in them.

474-476. *sciat*, sc. '*tota aestiva correpta*,' etc. *castella in tumultis*, 'hill-forts,' i. e. the fortified villages of Alpine tribes. *Timavi*, *Aen.* i. 242. *post tanto* = '*tanto post*,' 'so long afterwards.'

478, 479. 'Here once from tainted skies arose a season of sad ruin, blazing throughout the autumn's heat.' *tempestas* seems = '*letifer annus*' *Aen.* iii. 139: but it might = '*aëris temperies*,' as the cause of disease; cp. *Lucr.* vi. 1097 '*fit morbidus aër*.' For *morbo caeli* cp. *Ecl.* vii. 57, *Aen.* iii. 138: and for the construction of *toto aestu*, *Aen.* ii. 421.

482-485. 'Nor was there a uniform road to death; but when fiery thirst, coursing through every vein, had drawn their wretched limbs together, there was a fresh overflow of fluid moisture absorbing piecemeal into itself the

whole frame dissolved by pestilence.' *via mortis* = 'morbus letiferus;' cp. Lucr. ii. 917 '*leti vitare vias.*' *simplex*, as G. ii. 73.

486-488. *honore*, 'sacrifice,' cp. Aen. i. 632. *infula*, 'a fillet' or 'flock of wool,' knotted at intervals along 'a riband' (*vitta*) and bound round the head of priests and victims; cp. Lucr. i. 87, 88 (of Iphigenia as victim) '*Cui simul infula virgineos circumdata comptus Ex utraque pari malarum parte profusast,*' Ovid. Pont. iii. 2. 74 (of Iphigenia about to sacrifice Orestes and Pylades) '*Ambiat ut fulvas infula longa comas, Dumque parat sacrum, dum velat tempora vitta.*' Here *nivea vitta* is descriptive abl. with *infula*; 'while the woollen fillet with its snowy band is being fastened on.' *moribundus* = (1) '*moriens,*' as here and Aen. v. 374; (2) '*mortalis*' Aen. vi. 732.

490. *inde*, 'from that animal.' *fibris*, G. i. 484. The refusal of the flame to kindle was a bad omen; cp. Soph. Ant. 1006-1011.

492. *suppositi*, because the knife was applied from below to the victim's throat; cp. Aen. vi. 248.

494, 495. *laetis* ('luxuriant') and *plena praesepia* heighten the picture; the animals die in the midst of plenty. *vulgo*, 'everywhere,' cp. i. 476.

496, 497. *blandis*, 'fawning;' '*catulorum blanda propago*' Lucr. iv. 998. *obesis*, 'swollen.' In dogs this malady was called *κυνάγχη*, whence perhaps *quinsy*.

498, 499. *studiorum*, 'his pursuits,' i. e. the race: best taken with *immemor*, like Homer's *λελασμένος ἱποσυνάων* Il. xvi. 776: though some prefer *infelix studiorum*, 'unlucky in his work.' 'Down sinks ill-starred, forgetful of the race and of the pasture, the victorious steed.' *avertitur*, 'shuns;' constructed with accus. *κατὰ σύνεσιν*, like Greek *ἀποστρέφεισθαι*, cp. '*vim exit*' Aen. v. 438, and note there.

500-503. *ibidem*, i. e. '*auribus*;' 'a fitful sweat breaks out thereon—a sweat (*ille quidem*) all chill as death draws nigh; the skin is dry, and hard, and unyielding to the touch.' For *morituris* = 'doomed to die' cp. iv. 458, Aen. ii. 511, ix. 400, xi. 741.

504. *crudescere*, 'increases in virulence;' so of a battle growing hotter, Aen. vii. 788, xi. 833; cp. Tac. H. iii. 10 '*crudescit seditio.*'

506, 507. *gemitu*, modal abl. to *gravis*, see Con. on other examples, 'the breath deep-drawn, sometimes with a heavy groan; and they strain their inmost vitals with a long retching hiccup' (*singultu*, as Lucr. vi. 1160, *λῦγξ κενή* Thuc. ii. 49. 3).

511-514. 'Soon even this (the remedy of wine) brought destruction; they were fired with new strength of madness, and even in the weakness of death (Heaven send the good a better fate, and like madness to our foes!) they tore and rent their own flesh with mere teeth alone.' *nudus*, in later Latin, especially in legal terminology = 'bare,' 'mere,' 'simple' ('*pactum nudum consensus*,' etc.); cp. '*nuda manu captare fontem*' ('with bare hand,' i. e. without a cup) Seneca, '*nuda locorum nomina*' Pliny, '*nudam Caesaris iram*' (the mere anger) Ov. Trist. iii. 11. 17, and see Aen. ix. 548. *nudis dentibus* contrasts with *morte sub aegra*, and also with *discissos laniabant*, words expressing great violence.

518. *fraterna morte*, either with *abiungens* = '*fratre mortuo,*' or

(better) with *moerentem*, 'the survivor sorrowing for his comrade's death.'

522. *electro*, 'amber,' as probably *ἤλεκτρον* in Hom. Od. iv. 73 (where see Merry's note), xv. 460, xviii. 295; and Aristoph. Eq. 532. In Aen. viii. 402 it is a metal, explained by Pliny, H. N. xxxiii. 4. 23, as a natural mixture of one part silver to four parts gold; its name being due to its resemblance to the pale brightness of amber; cp. Soph. Ant. 1038 τὸν πρὸς Σαρδέων ἤλεκτρον καὶ τὸν Ἰνδικὸν χρυσόν. Curtius (Greek Etym. § 136) refers ἤλεκτωρ ('sun'), ἤλεκτρον, and Ἠλέκτρα to root ἀλκ=Skt. *ark*, 'to beam,' *ark-a-s*, 'beam,' 'sun,' 'copper.' See also Liddell and Scott, s. v. ἤλεκτρον.

522-524. *at ima*, etc., 'But his flanks below are slackened, dullness weighs down his heavy eyes, and earthward droops his neck with slouching weight.'

527-529. *repostae* is generally explained to='renewed over again' (or in many courses) and so 'sumptuous;' cp. 'reponere,' 'to place again,' G. iv. 378, Aen. vii. 134, viii. 175, and see Conington's note here. May not the idea be that of 'stored' or 'piled' up? cp. Aen. i. 26; Hor. Od. i. 9. 6 'ligna super foco Large reponens.' In either case it implies 'feasts of state,' in contrast to *simplicis herbae. exercita cursu*, 'rapid' or 'running' streams; see note to Aen. i. 430, and cp. Lucr. ii. 97 'adsiduo varioque exercita motu,' ib. iv. 862.

532. 533. *quaesitas*, 'sought in vain,' cp. Hor. Od. iii. 24. 32 'Sublatam ex oculis quaerimus invidi.' *Junonis*. We know from Hdt. i. 31 that at Argos the car of the priestess of Juno was drawn on solemn days by white kine: and Virgil, 'more suo,' transfers this practice to another scene. *uris*, 'buffaloes,' see ii. 374. *donaria*, 'shrines;' strictly, temple treasure-chambers where offerings were kept, as Lucan. ix. 516 'Non illic Libycae posuerunt ditia gentes Templā, nec Eois splendent donaria gemmis:' cp. Ov. Fast. iii. 335; Aen. ii. 13. 13. In Liv. lxii. 28 ('vovit donaria dari') and the Vulgate of Exod. xxxvi. 3 ('tradidit iis universa donaria filiorum Israel') it='gifts.'

534-536. *rimantur*, 'scratch,' cp. i. 384. *contenta*, 'straining;' cp. Lucr. i. 324 'oculorum acies contenta' and 'contendere' ib. iv. 802, 809.

537. *explorat*, 'tries' or 'looks out for' ambuscade (i. e. 'locum insidiarum'), cp. G. i. 175; and the military use of the word='to reconnoitre' in Caesar and Sallust. Conington points out that such a suspension of the ordinary relations of fear between beasts, or between beast and man, as is here ascribed to a levelling pestilence, has been presented in Ecl. v. 60 as a feature in a restored golden age, and in Ecl. viii. 28, 52 as the result of a general reversal of the order of things.

545. *adstantibus*, 'upstanding,' i. e. raised in terror.

548-550. *nec . . . que*, 'not only not . . . but;' so οὔτε . . . τε: 'nec mutari iam' Ribb. on evidence of Macrobius: Rom., *b* have 'nec iam mutari;' Med., Pal., Gud., *c*, etc. 'iam nec mutari.' *magistri*, sc. 'artis mēdendi:' cp. 'arte magistra' (of a physician) Aen. xii. 427, 'magister artis ingenique largitor' Pers. prol. 10; 'maestro,' 'master,' of artists or musicians; and the academical title 'Artium Magister' (M.A.). *Chiron*, son of Philyra by Saturn (above l. 93), and *Melampus*, son of Amythaon, are

mythic representatives of the healing art, which Lucretius, vi. 1179, represents as itself baffled—'mussabat tacito medicina timore' ('muttered low in voiceless fear').

551-553. *Tisiphone*, one of the Furies (Aen. vi. 57), personifies divine vengeance inflicting disease and death in penalty for sin. For the description cp. that of 'Fame' in Aen. iv. 175 or 'Religio' in Lucr. i. 64.

556, 557. Cp. Lucr. vi. 1144 'Inde catervatim morbo mortique dabantur.' *dilapsa*, 'dissolving,' cp. ll. 484, 485 above.

559, 560. *usus*, a verbal substantive with the same government as the verb—'there was no using the hides.' *abolere* must = 'destroy' or 'get rid of' (cp. Aen. i. 720, iv. 497, xi. 789), whence some explain it of destroying the infected carcasses. But the general idea of the passage is the impossibility of making any use of any part of the diseased carcasses, either of the skin (*coriis*), or the flesh (*viscera*, cp. Aen. i. 211), or the fleece (*vellera*): and Virgil seems to mean that no washing or cooking could get rid of the taint in the flesh, to make it fit for human food. *viscera* is thus loosely used as = 'tabem viscerum.'

565, 566. *sequebatur*, 'coursed' or 'trickled over.' *sacer ignis*, the Latin name for erysipelas, here used of a similar phenomenon, i. e. an eruption or ulceration. Lucretius, vi. 1167, compares the ulcers of the plague to erysipelas, 'Et simul ulceribus quasi inustis omne rubere Corpus, ut est per membra sacer dum diditur ignis.'

GEORGICA.

LIBER QUARTUS.

1-7. Invocation to Maecenas. 'Next will I set forth the gift divine of heaven-sent honey: on this too, Maecenas, look down. In your ears will I sing of a wondrous drama on a petty stage, of chiefs of pride, and all a nation's life, its character, its tastes, its peoples, and its wars. Slight is the theme; not slight the poet's fame whom unpropitious powers spare, while Phoebus hears his call.' *aërii*, see Ecl. iv. 30. *in tenui*, i. e. 'in levibus rebus.' *laeva*, as Ecl. i. 16, Aen. ii. 54; Hor. Od. 'laevus picus.' For a different use see Aen. ii. 693, ix. 631.

9. *sit*, conj. of purpose, as G. ii. 226.

13-15. *squalentia* (see on G. ii. 348) here seems = 'squamosa,' 'the speckled lizard with his scaly back.' *stabulis*, 'their homes,' as l. 191 below. *meropes*, 'bee-eaters' (*Merope apiaster*). *Procne*, 'the swallow;' the red spots on whose breast were fabled to be blood-stains from the murdered Itys. Here, as in l. 511 below, Virgil follows the Roman version of the story of Tereus, which makes Procne the swallow and Philomela the nightingale (? from mistaken etymology, *φιλό-μελος*). The Greeks made Procne, Tereus' wife, the nightingale, and Philomela, her sister, the swallow: but in Ecl. vi. 79 Philomela appears to be the wife of Tereus.

17. *nidis*, 'nestlings,' as G. i. 414.

19. *tenuis*, 'shallow,' cp. G. iii. 335.

22, 23. *vere suo*, 'in the spring they love,' cp. Ecl. vii. 62, G. iv. 190; and (ironically) Cic. Mil. 33. 89 'Milone occiso Clodius habuisset suos consules' ('after his own heart'), Pis. 12. 27 'suum Clodium,' 'his dear Clodius.' *decedere*, 'to retire from (i. e. before) the heat,' see on Ecl. viii. 88.

25. 'Towards the middle of the stagnant pool or flowing stream,' i. e. the 'stagna' or 'rivus' of ll. 18, 19: but we need not infer that 'et . . . et' in those lines are disjunctive.

29. *Neptuno* 'is intended "angustis addere rebus honorem"' (Con.).

30, 31. *casiae*, Ecl. ii. 49. *serpylla*, ib. 11. *thymbrae*, 'savory,' here called *graviter spirans* in a good sense, as Pliny xxi. 10 'odore iucunde gravi.'

34. *alvaria* [Pal., Rom., *b*, and apparently Med. first hand] is probably correct; 'alvus,' not 'alveus,' being the term for a bee-hive (see note to G. ii. 453), and 'alvare' properly 'a place for bee-hives,' then a 'hive;' cp. similar use of 'donaria' G. iii. 533, note. Most editors, except Ribbeck, read 'alvearia.'

36. *cogit*, 'congeals.' *liquefacta remittit*, 'restores to a liquid state.'

37-40. *neque illae*, etc., 'nor idly do they vie to smear with wax each slender cranny in their home and seal the doorway's edge with pollen-bloom of flowers; storing for that same use the glue they gather, stickier than bird-lime or pitch from Phrygian Ida.' *fucus*=(1) a 'sea-weed' from which a dye was extracted; (2) 'dye' or 'colour,' as Hor. Od. iii. 5. 28 '*neque amissos colores Lana refert medicata fuco*;' (3) 'disguise' or 'pretence,' '*sine fuco et fallaciis*' Cic. Att. i. 1 (Watson, 1). Virgil here seems to mean the colouring matter of flowers, perhaps thinking of the coloured dust about the pistils; *fuco et floribus* then = '*fuco florum*.' By this and *gluten* he apparently intends to describe 'propolis,' (*πρόπολις*), a reddish-brown glutinous rosin, gathered (*collectum*) by bees from the buds of wild poplar trees, etc. and employed to line the inside of the hive and all projecting parts. It clings so strongly to the legs of those who gather it, that others have to help in detaching it; so that *visco lentius*, etc. is true.

42-44. *effossis*, by the bees themselves, e.g. by 'humble-bees.' *fovere larem*, 'make a snug home,' cp. iii. 420.

45, 46. *tamen*, i.e. though the bees have done it already; *et*, as well as with 'propolis.' *fovens*, 'dressing,' cp. Aen. xii. 420.

49, 50. *pulsu*, of the voice borne to the rocks and striking against them (*offensa*, which properly applies to 'vox,' not to the 'imago' or echo returned). For *imago*, of sound, cp. Lucr. iv. 571 (of an echo) '*interdum frustratur imagine verbi*,' Hor. Od. i. 12. 4, 20. 6 '*iocosa imago*.' 'Where the hollow rocks ring to the sound as it strikes them, and the echo of the voice leaps back from the shock.'

51, 52. *quod superest*, 'moreover;' a Lucretian formula of transition, cp. G. ii. 346, Aen. v. 691, ix. 157. *reclisit*, as '*retego*' Aen. iv. 119, ix. 461, '*aperit*' l. 217 below.

53-57. 'They wander on and on through glade and woodland, gathering the harvest of all bright flowers, and sipping the water's surface upon airy wing (*leves*, cp. Ecl. i. 60). Hence 'tis that with some mysterious joy they cherish their young at home (*progeniem nidosque*, hendiadys); hence deftly forge their wax anew, and mould their clinging honey.'

58, 59. *hinc*, 'hereupon,' not as '*hinc . . . hinc*' ll. 55, 56. *agmen*, of a moving body, cp. G. iii. 423.

62-64. *huc*, i.e. on the '*frondea tecta*' of some tree. For *iussos* ('which I bid you') Ribb. adopts a conj. '*tussos*' = '*tunsos*,' 'bruised' or 'pounded,' cp. *trita*, below. *melisphylla*, 'balm.' *cerinthae*, perhaps a kind of 'savory.' *Matris* (i.e. Cybeles) *cymbala*, see below ll. 150 sqq. The expression, as Con. remarks, contrasts curiously with the ordinary reality of 'key and warming-pan.'

67. *ad pugnam* is emphatic, 'but if it be for battle they have left the hive.' Some make the apodosis begin at l. 69 (but 'que' is against this); others at l. 77; others at l. 86: but it seems more likely that Virgil goes off into a parenthesis (*nam saepe*, etc.), which swells into a descriptive paragraph; and the sentence remains an anacoluthon, ll. 86 sqq. indicating what the apodosis might have been.

69. *vulgi*, Med., Pal., [Vat., Rom. wanting]: see Introd. III. p. xlv. *trepidantia bello*, 'quivering (with excitement)—all alive for war' (dat.).

70-72. 'For laggards are roused by a martial note as of some braying horn, and sounds are heard that imitate the trumpet's fitful blast.' *fractos*, cp. Aen. iii. 556.

74, 75. *rostris*, according to its ordinary meaning of 'beak,' can hardly be applied to the sting of the bee (*spicula rostris* = 'spicula rostrorum'), and we must suppose Virgil to say, however incorrectly, 'they sharpen their stings with their beaks,' i. e. the proboscis. Others explain 'sharpen stings out of (ex-) their beaks,' i. e. sharpen their beaks into stinging weapons—a less natural construction; see, however, below l. 237. *praetoria*, the Roman general's tent, here = 'the royal cell.'

84, 85. *usque adeo*, 'right up to' the moment of defeat. 'Resolute to flinch not to the last, till a crushing victory has driven one side or other to turn to flight.' For *obnixus* = 'firm' cp. Aen. iv. 332, and for construction with *infin.*, Ecl. v. 1. *dum subegit*, a very unusual construction, apparently contemplating the result as an accomplished fact—'till victory has been compelled,' cp. e. g. *δέδοικα μὴ εἶπε* and *δέδ. μὴ εἶπῃ*, and Cic. Verr. i. 6 'mansit usque ad eum finem dum iudices reiecti sunt.'

85, 86. 'These outbursts of the soul, this awful riot—

Toss up a pinch of dust, and all is quiet!' (Blackmore).

89. *prodigus*, i. e. consuming food without return—'lest he be a wasteful encumbrance.'

91-94. 'The one will flash with spots set thick with gold—of two kinds, this is choicer, distinguished in look and bright with ruddy scales; the other squalid from sloth drags his wide paunch ingloriously along.' *squalentibus*, see on ii. 348. *horridus*, as 'horrent' l. 96. *inglorius*, cp. Aen. ix. 548.

95, 96. *facies*, 'forms'; see on Aen. i. 658. *turpes horrent*, 'are foul and ugly.' *alto*, either 'rising high' (i. e. flying in clouds) or 'lying deep.'

98, 99. *elucet*, etc. 'Others gleam and brightly flash, their bodies evenly marked with glittering spots of gold' (*auro et guttis*, hendiadys). *paribus*, 'symmetrical,' 'regular,' as Ecl. v. 90. *corpora*, accus. of respect with *ardentes*.

100-102. *hinc* = 'ex his apibus.' *premes*, 'strain' (through wickerwork, before putting into jars); cp. Hor. Epod. ii. 15 'pressa puris mella condit amphoris.' *Bacchi domitura saporem*, i. e. in 'mulsum' or 'mead'; cp. i. 344; Hor. Sat. ii. 4. 24 'Aufidius forti miscebat mella Falerno.'

104. *frigida*, 'cold and desolate' (by the bees leaving).

107. *eripe*, perhaps only of clipping the wings (as Pliny N. H. xi. 17): but Columella says 'spoliandus est alis,' which is the more natural meaning.

110, 111. *furum*, objective gen., 'protector against thieves and birds.' *Hellespontiaci*, because worshipped at Lampsacus on the Hellespont, Catull. xviii. The bees are to be invited into gardens, and therefore under the protection of Priapus the god of fertility, whose figure, armed with a *falx saligna*, was part of the regular furniture of a garden:

112-115. The repeated *ipse* enforces the importance of personal attention. *plantas*, 'suckers' (cp. ii. 23, 79) of the pine, which must be cultivated in the gardens (Ecl. vii. 66) for the bees. *irriget*, as Aen. i. 691. *humo*, abl. loci, as 'domo' iii. 96, Aen. ix. 214: if dat. cp. G. ii. 290.

117-119. *traham* = 'contraham,' 'draw in' or 'furl;' Hor. Od. ii. 10. 23 'contrahes vento nimium secundo Turgida vela.' The real apodosis to 'si traham, etc.' lies in *forsitan* (fors *sit* an), and *canerem* denotes a further consequence depending on this—'Were it not that I am now furling . . . maybe (there might be a chance that) I should go on to sing.' 'The rose gardens of Paestum are a commonplace among Latin poets' (Con.).

120-124. *intuba*, 'endive' (*σέρπις κηπευτή*), a garden-plant, not the wild endive or succory' (*σέρπις ἀγρία*) of i. 120. The *cucumis* here described answers to the 'cocomero serpentino,' longer than the common cucumber, with a crooked neck and swollen belly. *sera comantem*, 'late flowering,' cp. 'comam' l. 137 below. *acanthi*, Ecl. iii. 45.

125. *Oebaliae arcis*, i. e. Tarentum, founded by a Laconian colony (Hor. Od. ii. 6. 11, iii. 5. 56), Oebalus being a mythical king of Sparta: so 'Oebalii fratres' (Castor and Pollux) Stat. Silv. iii. 2. 9, 'Oebalii amores' (of Helen) ib. ii. 6. 27. *arcis*, Ribb. from Pal., *b* 2, Probus Philarg. etc.: 'altis' most editions from Vat., *a*, *c*, Servius—in which case 'Oebaliae' is a name of Tarentum, not elsewhere found.

127-129. *Corycium*, of Corycus in Cilicia, famous for gardens ('Cilicum pomeria' Mart. viii. 14). Pompey transplanted some of the Cilician pirates into Calabria. *relicti ruris*, 'waste land,' i. e. unappropriated in the assignment. *iuvencis*, dat. 'for,' i. e. 'under the steers,' cp. Hor. Od. ii. 15. 8 'olivētis Fertilibus domino priori.' *seges*, 'land,' cp. Ecl. ix. 48, G. i. 47.

130-133. 'Yet here, amid the brushwood, he planted garden-stuff at intervals with white lilies round it (*circum olus*), and vervain, and meagre poppies, matching in his pride the wealth of kings; and home returning late at night loaded his table with a feast unbought.' *hic*, adverb or pronoun. For *animis* see Aen. vii. 42, G. ii. 346; for *vescum*, iii. 175.

134-138. *carpere*, historic infin., 'used to pluck.' Some explain it as depending on *primus* (sc. 'erat'); cp. Sil. i. 160 'Primus inire manu, postremus ponere Martem'—where, however, the infinitive may be historic. *etiamnum*, a variety of 'etiam nunc;' cp. 'tum,' 'tunc.' For the prosody of *tondebat* see on Ecl. i. 39; for its use of plucking flowers cp. Prop. iv. 13. 29 'nunc violas tondere manu.'

139, 140. *apibus fetis*, 'parent-bees,' cp. Ecl. i. 50. *abundare*, historic infin.

142, 143. 'And every fruit the tree at flowering wore,

The same in autumn fully ripe it bore' (Blackmore).
i. e. all the promise of its blossom was fulfilled. *in flore novo*, ablat. of circumst. = 'quum flos novus esset.' *matura*, surely acc. with 'poma,' in contrast to their first undeveloped state 'in flore novo;' not (as Con.) nom. with *arbos*.

144, 145. 'Twas he too planted out in rows elms late in their growth,

the pear tree already hardened, and sloes with fruit upon them,' etc.—i.e. he transplanted trees after they had reached maturity. *versum*, cp. *Aen.* v. 119 (of a 'row' or 'bank' of oars). *eduram*, intensive of 'durus,' cp. 'egelidus' *Aen.* viii. 609.

147. *iniquis*, not of the right measure; here = 'too small,' as elsewhere (i. 64, etc.) too large—'barred by scanty space:' cp. *Juv.* xiv. 126 '*servorum ventres modio castigat iniquo*' (short measure), so '*pondera iniqua*' *Liv.* v. 48. 9.

150. *addidit*, 'has given;' cp. i. 129, 150, 513. *pro qua mercede*, 'to gain which recompense.' The *Curetes*, priests of Cybele (*Aen.* iii. 111), were said to have hidden the infant Jupiter on Mount Dicte in Crete, clashing cymbals to drown his cries, and enticing bees to feed him.

153, 154. 'They only have community of offspring, with a common city for their home, and live beneath the majesty of law.' *consortia*, *συνω-κισμένα*, dwellings united into a city: in legal language 'consortes' = coheirs, whence *Ov. Pont.* 282 '*consortes urbis*' = 'partners in a city,' 'fellow-citizens.' *agitant*, cp. ii. 527.

157, 158. *in medium*, with *reponunt*; 'store up their gains for common use.' *victu*, dat., see *Aen.* iii. 541.

162. *suspendunt*; bees begin working from the top of the hive.

165. *sorti*, 'by lot;' archaic abl. as *Liv.* xxix. 20 '*sorti evenisset*,' *Plaut. Cas.* ii. 7. 5 '*Sorti sum victus*; *Casina nubet villico*' (an iambic trimeter). See notes to *G.* i. 234, *Aen.* iii. 484.

167-169. *agmine facto*, 'with one accord,' see *Aen.* i. 82. *fervet opus*, cp. *Aen.* iv. 407.

170-175. *lentis*, 'pliant' or 'ductile.' *properant*, 'are busy forging;' so with accus. *Aen.* ix. 401; *Hor. Od.* iii. 24. 62 '*Indignoque pecuniam Heredi properet*,' *Tac. Hist.* i. 77 '*munia properando*.' *lacu*, 'a tank.' in *numerus*, 'in measured time,' cp. *Ecl.* vi. 27. For the whole description cp. *Aen.* viii. 449 sqq.

176-178. 'E'en so, if small we may compare with great, Cecropian bees are spurred by inborn love of gain, each in its office.' Pope ('Postscript to *Odyssey*') and others have thought it necessary to defend Virgil from the charge of disproportion and exaggeration in the comparison of bees with giants, a charge which Con. thinks can only be met by supposing that here (as in l. 86) Virgil is 'consciously mock-heroic.' But the key-note of his whole description (as with every observer of the ways of bees) is the wonderful reproduction on a small scale of the features of human and even of national life—'*admiranda levium spectacula rerum*;' and from this point of view the comparison of their busy labour to that of the Cyclops is no more 'mock-heroic' than the descriptions of their desperate fighting (ll. 67-85) or of their ordered polity (ll. 153-155) '*magnis sub legibus*.'

180-183. *multa nocte*, 'late at night,' when night is far advanced; cp. *Aen.* ix. 348. The *tilia* (*G.* i. 173, iv. 141) is called 'pinguis' from the gluten on its leaves; the hyacinths *ferruginei* from their dark blue colour; see on *G.* i. 467.

188. *oras* (as above l. 39, ii. 47), 'edges.' *oras et limina*, 'the edges of the door.'

190-195. *suus*, 'kindly' sleep; i.e. the sleep they love, their own; cp. 'vere suo' l. 22. For in noctem cp. *Aen.* vii. 8. *stabulis*, as l. 14. *aquantur*, 'fetch water,' a military term in Caesar, Sallust, etc. *saburram*, 'ballast,' *Liv.* xxxvii. 14.

196. The rhythm of *tollunt* perhaps expresses a sudden check to motion, and heavier flight: see on *Ecl.* v. 21, and cp. *Aen.* iv. 185, vi. 213. Virgil is probably thinking of the 'mason bee,' which builds its home against walls with gravel and small stones. *inania*, 'light,' 'airy,' cp. *Aen.* vi. 740.

197-200. *concubitu*, dative, as 'victu' l. 158. *ipsae*, i.e. without the male. There are in each hive male bees, or 'drones,' whose only function is to propagate the species; one female or 'queen' bee, laying in a year from 30,000 to 40,000 eggs; and 'worker' bees, of neither sex, who make the honey and do all the work of the hive. The queen bee meets the males in the air, and not in the hive; hence the fancy expressed in l. 198, held also by Aristotle (*Hist. An.* v. 21) and Pliny (*N. H.* xi. 16).

201-204. *Quirites* (= 'cives'), the distinctive title of Roman citizens. *refingunt* = 'remake,' is not found elsewhere, but is intrinsically probable: while Ribbeck's 'refigunt' [*Med.*, *Gud.*, *Servius*, etc.], though used by Virgil (*Aen.* v. 360, 527), Horace (*Od.* i. 28. 11, *Epp.* i. 18. 56), and Cicero, always has the sense of 'unfasten.' *Rom.*, *b* have 'refingunt,' which is also supported by *Pal.* 'relingunt' [*Vat.* wanting]. *ultro*, 'actually,' 'with strange devotion;' see on *Aen.* ii. 145. *fasce*, 'burden:' cp. *Ecl.* ix. 65.

206-209. 'Hence, though each bee is born to a narrow span of life—for a seventh summer is their last—the race abides and never dies; from age to age stands fast the fortune of their line, and grandsires' grandsires swell the roll.' *ipsas*, the individuals, as opposed to *genus*. *excipiat*, 'awaits,' i.e. receives from life; see on *G.* ii. 345. *plus septima*, see on *Ecl.* iii. 105, *Aen.* i. 683.

210. 'The older Romans, like the Greeks (e.g. Aeschylus), draw their notions of absolute monarchy from the Eastern nations' (*Con.*). The Roman Empire has come and gone, and despotism in the West is already an anachronism: but the 'changeless' East still supplies us, as it did Virgil, with types of absolute power.

211. The epithet *Medus* (suggesting Persian monarchy) applied to the river Hydaspes (*Djelun*, a tributary of the Indus) shows vague conceptions of Eastern geography.

213, 214. *rupere*, frequentative aorist, as *G.* i. 49. *crates favorum*, 'wicker-like cells.' Something in the regular holes of the combs suggested a wattled hurdle (*G.* i. 166); cp. Pindar's *μελισσῶν τρητὸς πόνος* (*Pyth.* vi. 54).

218. *per* = 'inter,' 'mid blows.' *vulnera*, *Med.*, *Rom.*, *c* [*Vat.* wanting].

219-224. Virgil here mentions, without approval or disapproval, the doctrine which he has rejected in *G.* i. 415—viz. that bees, like all creation, are sharers in and inspired by the 'anima mundi' (*mens divina*), as afterwards expounded *Aen.* vi. 724 sqq. *haustus aetherios*, 'draughts of ether,' cp. *Aen.* vi. 746. 'They breathe not common air, but pure ether, which was supposed to be liquid flame, the essence of the human soul' (*Con.*). *tenuēs*, 'subtle,' 'delicate;' 'animos, quippe aetheriae naturae' (*Heyne*).

225-227. *huc*, i. e. 'ad deum:'

'To him, again, doth all creation yearn,

And solved into its elements return;

No room for death—all quick with life they fly

Unto the roll of stars and heritage of sky' (Blackmore).

sideris in numerum, (1) 'to the position or dignity of a star;' cp. Cic. Phil. iii. 6 '*homo nullo numero*' ('of no account'), Div. in Verr. 19 '*cum is tibi parentis numero fuisset*' (= '*loco parentis*'): and see Aen. vi. 545, with the passage there cited from Seneca: (2) 'like a star' ('in *numerum*' = 'in *modum*,' Philarg.), but this is unsupported by usage, and '*ad numerum*' = 'numerically:' (3) 'among the stars,' regarding '*sideris*' as a noun of multitude—also unexampled: (4) 'into the cluster of a constellation' (Kenn.), '*numerus*' being the many stars making up a '*sidus*.' The expression, however, is poetical, not astronomical; and its general meaning is obvious.

228. *augustam* [Ribb. from Med., Pal., Gud., *δ*, Servius, etc.] must be taken in connection with ll. 210-218, 'this royal home.' '*angustam*' [Wagn., Con., Forb. from Rom.] has much weaker MS. authority; and N V are not so easily confused in uncial as in cursive writing.

229. *relines*, 'unseal,' especially of opening wine-casks by taking off the pitch that fastened them (Hor. Od. i. 20. 3, iii. 8. 10); cp. Ter. Haut. iii. 1. 51 '*releui dolia omnia*.' *sparsus*, middle, 'sprinkle and rinse your mouth with a draught of water.'

230. *fove*, of washing, Aen. xii. 428; cp. above l. 46. *sequaces*, 'penetrating' smoke, i. e. that follows and works its way over the hive. So '*uri sequaces*' ('persecuting') G. ii. 474, '*undae sequaces*' Aen. v. 193, '*flammae sequaces*' viii. 432, '*curae sequaces*' ('dogging' care) Lucr. ii. 47, '*hederae sequaces*' ('clinging') Pers. prol. 6.

231. 'Twice do men gather the teeming produce'—i. e. honey.

232-235. *honestum*, 'comely,' as G. ii. 392. *Oceani amnes*, Homer's *Ὠκεανοῦ ποταμοί*. *tristior*. The Pleiad sinks 'sadly,' as though loth to go. The Pleiads rose in Virgil's time about May 28, and set (in the morning) about Nov. 9; by which they are said to avoid the *sidus Piscis aquosi*, i. e. the whole rainy season of winter (cp. Ecl. x. 68 '*sub sidere Cancri*'). The sun does not actually enter the zodiacal sign '*Pisces*' till February.

237, 238. *morsibus*, improperly for the stings (Con.): but Virgil is vague as to the bees' offensive weapon, cp. l. 74 above. Here he echoes Lucr. i. 1322 (of lionesses) '*morsibus adfixae validis*.' in *vulnere*, either ablative of circumstance, 'as they deal the wound;' or ablative of loci, 'in the wound,' the *spicula caeca* being as it were the bee's life.

241-243. *suffire*, 'fumigate,' as Lucr. iv. 1175 '*miseram taetris se suffit odoribus*.' *ignotus adedit*, *ἐλαθε τρώγων*. *stellio*, cubilia, and *fucus* are all subjects of *adedit* ('adederunt'), *congesta* being participle; 'crowded beds of light-shunning beetles.'

244. 'Or drone sitting idly at another's board:' cp. Hom. Od. i. 160 (of the suitors) *ἀλλότριον βίοντον νήποινον ἔδουσιν*. *immunis*, like Greek *ἀπράγμων* (Thuc. ii. 40. 3), of a citizen who bears no '*munus*' or part in the state: so 'illiberal' or 'unpatriotic,' Plaut. Trin. ii. 2. 73 '*civi immuni*

scis quid cantari solet?—"Quod habes, ne habeas, et illud quod nunc non habeas habeas malum." In Hor. Od. iii. 23. 17 ('*immunis manus*'), iv. 12 23, Epp. i. 14. 33, it = 'empty handed,' without a '*munus*' or 'gift.' Plautus has an adj. '*munis*' = '*officiosus*' Merc. prol. 104 '*Dico ejus pro meritis gratum me et munem fore:*' cp. '*immune facinus*' = '*ingratum*,' Trin. i. 1. 2.

245. '*Fierce hornets meet their weaker strength in fight.*' *imparibus armis* (dative, as Aen. x. 796, xi. 815), of the bees unable to cope with the hornet. Others make it abl. 'with stronger force:' but '*impar*' suggests weakness or inferiority, as Aen. i. 475 '*impar congressus Achilli*,' Hor. Od. iv. 6. 5 '*ceteris maior, tibi miles impar.*'

248, 249. *sarcire*, inf. of purpose, as G. iii. 46, Aen. i. 527, etc.

250. *foros*, 'cells.' Properly the gangway (Aen. vi. 412) or deck (iv. 605) of a ship = that which is passed through (Greek root ΠΟΡ, whence ΠΟΡ-ος, 'passage,' 'for-um,' 'an open space,' 'fores,' 'door,' etc.; then of rows of seats in a theatre or circus, Liv. i. 35. 56 (? like the seats along an open-decked ship). The bees' cells are here called *fori*, either as open spaces (or holes) to be filled with honey, or from some fancied resemblance between 'rows' of seats in a theatre and the 'rows' of cells in a hive.

255. *luce carentum*, 'bereft of light,' i.e. of life, Aen. ii. 85, iv. 31, vi. 721: see below l. 472.

257-259. *pedibus conexae* = '*pedibus per mutua nexis*' Aen. vii. 66. *contracto frigore*, 'with cramp and cold:' lit. cramped or pinched-up cold—the appearance or affection being transferred to that which causes it.

260. 'Then deeper hums are heard, and long-drawn buzzing.' Cp. Lucr. iii. 530 (of death creeping on) '*post inde per artus Ire alios tractim gelidi vestigia leti.*'

262. *sollicitum*, 'restless;' '*sollicito motu*' Lucr. i. 343, vi. 1037, '*sollicitae rati*' ('storm-tossed') Ov. Fast. v. 720.

265. *ultro*, 'going so far as to,' see on Aen. ii. 145.

266. *fessas*, 'languid:' cp. the use of κάμνω, 'laboro,' and Hor. C. S. 63 '*qui salutari levat arte fessos Corporis artus.*'

267-270. *gallae*, 'gall-nut,' an excrescence on leaves growing round the egg of an insect—our 'oak-apple.' *defruta* ('defervitum'), boiled must, G. i. 295. *psithia*, etc. G. ii. 93. *centaurea*, 'centaury,' a bitter herb, mentioned by Lucretius (iv. 125 '*tristia centaurea*') among things '*quaecumque suo de corpore odorem Exspirant acrem;*' cp. ib. ii. 401.

271-275. *amello*, 'starwort:' for construction cp. G. iii. 147. *silvam*, G. i. 76. *ipse*, the centre or disc of the flower as distinct from the petals (*folia*). *violae subluceat purpura nigrae*, 'there is a purple tinge beneath deep violet hue.'

276. This line is marked as spurious by Ribb., Forb., Wagn., etc.; but, though unnoticed by Servius and Philargyrius, it occurs in all MSS: nor can it be rejected on internal grounds—see Con. note.

277, 278. *tonsis*, 'grazed.' *Mella*, a river of Cisalpine Gaul near Brixia (Brescia), Catull. lxvii. 33.

279. *odorato*, 'fragrant'—i. e. with a 'bouquet.'

281-284. *defecerit*, of a completed, *habebit*, of a continuing state in

future time, cp. G. iii. 327. et, 'also,' in addition to previous topics. *Arcadii magistri*, Aristaeus, G. i. 14: so called either as a shepherd (Ecl. ii. 33), or bee-keeper, or teacher (Ecl. v. 49)—'The Arcadian sage.'

285. *insincerus*, 'corrupted.' 'Sincerus' of what is 'sound,' 'healthy,' or 'clean,' Ov. Met. i. 190 'immedicabile vulnus Ense recidendum ne pars sincera trahatur;' Hor. Sat. i. 3. 56 'Sincerum cupimus vas incrustare,' Epp. i. 2. 54 'Sincerum est nisi vas quodcumque infundis acescit;' Cic. Att. x. 6 'nihil simplex, nihil sincerum.' This strange notion of generating bees probably arose from their having chosen the dry skeleton of some beast (as hollow trees, G. ii. 453) for hiving: cp. Samson's riddle in Judges xiv. *altius*, 'far back.'

287-293. There is manifest redundancy in this description of the Delta of the Nile: yet all MSS. have all the lines, though with some variety of order. Possibly some of them were alternative lines, not all intended to stand in one text: and Ribbeck thinks ll. 291-293 would have been omitted on revision. Or some may have been retained from a longer passage about Egypt and Cornelius Gallus—who is said by Servius and the pseudo-Donatus to have been the hero of the second half of this book as originally written.

290. *Persidis*, used vaguely for the countries east of Egypt, including Arabia; cp. 'Medus Hydaspes' l. 212. *urget*, 'presses,' 'confines;' cp. Hor. Sat. ii. 2. 64 'hac urget lupus, hac canis, aiunt,' and (with accus.) Aen. vii. 566, xi. 524: so *ὁμότοιχος ἐπέιδει*.

291-293. *amnis* is subj. of *discurrit* and *fecundat*. *coloratis Indis*, must = the Ethiopians—a loose use of the term, as 'Araby and Ind' of Eastern regions.

295-298. *ipsos ad usus*, 'for this very purpose.' *imbrice*, 'tiling:' properly a semicylindrical gutter tile ('imber'), used to cover the lateral junctions of the flat tiles ('tegulae'). *angusti imbrice tecti* = 'angusto tecto.' et *quattuor*, etc., 'adding four slanting windows to the four winds of heaven. *obliqua luce*, so as not to admit too much light. *a ventis*, as 'a tergo,' etc. see Ecl. i. 54.

302. 'His battered flesh is washed through the unbroken hide.' No blood was to be drawn; but Virgil forgets this below, l. 542.

306. *rubeant*, conj. in virtual oratio obliqua implied by the precept *hoc geritur* = 'hoc gerendum est' (or 'gerendum esse dicunt'). It is hard to see how the idea of *purpose* comes in.

309-311. 'And creatures marvellously curious, first without feet, soon gifted also with whistling wings, crowd together, and assay more and more boldly the unsubstantial air.' *modis miris* qualifies *visenda*, cp. G. i. 477, Aen. i. 354. *trunca pedum* = 'orba pedum' Lucr. v. 840 (Munro, *ad loc.*). For *visenda* cp. Cic. Vat. 13 'omni apparatu ornatuque visendo' ('worth seeing'), Plin. N. H. xvi. 44 'vicina luco est ilex, et ipsa nobilis, xxxiv pedum ambitu caudicis, decem arbores mittens, singulas magnitudinis visendae.'

315, 316. *extudit*, 'worked out,' G. i. 133. *experientia*, 'activity,' 'experiment,' 'trial,' (as 'experiens' = 'active,' apt to try experiments, Hor. Epp. i. 17. 42; Cic. Verr. vi. 17 'promptissimus homo et experiens,' Liv. vi. 34 'vir acer et experiens'): cp. Cic. Fam. x. 18 'agam gratias fortunae

constantiaque meae, quae ad hanc experientiam excitavit,' Ov. Met. i. 225 'haec illi placet experientia veri.' Perhaps in G. i. 4 it passes to the sense of 'experience.'

317 sqq. The source of this story is unknown; but probably Virgil followed some Alexandrian writer.

319. *caput*, 'source,' as in l. 368.

323. *perhibes*, 'make out,' 'reckon.' The word originally almost = 'praebere' (Plaut. Merc. iii. 1. 46 'Oravit ut apud me perhiberem sibi locum'), or 'tribuere' (Plin. N. H. xxix 'auctoritatem perhiberem'): then = 'offerre,' 'sistere,' 'exhibere' ('perhibere se,' 'present oneself,' 'perhibere testimonium,' 'bear witness'): and finally 'perhibere verba' (Plaut. Rud. i. 2. 50 'Ut verba perhibes, me periisse praedicas'), whence the omission of 'verba' was easy (Cistell. i. 1. 68 'ut perhibent viri'). Cicero (Pro Lig. 8) has 'ut perhibetis' = 'ut dicitis:' and in Div. ii. 5, a parallel to Virgil's expression here—'bene qui coniiciet, vatem hunc perhibeto optimum.' For *Thymbraeus* see Aen. iii. 85.

324. *quo tibi*, etc., cp. Aen. ii. 595.

326-328. *honorem*, of rural success, as 'laudis' l. 332; 'this crowning glory of mine earthly life.' *te matre*, 'for all that I am thy son;' divine parentage having been useless to help him, cp. Ecl. viii. 19.

329. *quin age*, see on Ecl. ii. 71. 'Come then, and with thine own hand uproot my fruitful orchards.'

334, 335. *carpebant*, 'were busy with,' cp. G. i. 390; Cat. lxiv. 310 (of the Parcae) 'Aeternumque manus carpebant rite laborem.' The idea is that of constantly pulling at the wool. *Milesia*, the choicest wool, G. iii. 306. *saturo*, 'deep,' as Plin. N. H. xxxvii. 10 'ion (a precious stone) violacea est sed raro saturo colore lucet.'

337. 'With bright locks streaming o'er their fair white necks.' For the construction see Ecl. iii. 106, Aen. iii. 428.

338. Probably a copyist's insertion from Aen. v. 826: omitted by Med., Pal., Rom., Gud., *δ*: added in margin of Gud.

343. On hiatus (*Ephyrē atque*) in second foot see Aen. iii. 606: on hiatus generally, Aen. i. 405, and Introd. IV. 7. p. liii.

345. *curam*, not Vulcan's stratagem to catch his unfaithful wife (Hom. Od. viii. 266 sqq.), which was successful; but his previous anxiety, which was fruitless.

348. *fusis*, ablat. of instr.; the weight of the spindle carrying down the thread, cp. Ciris. 445 'Non licuit gravidos penso devolvere fusos.'

354-356. *tibi*, dat. ethicus. 'See! Aristaeus' self, thy chiefest care, stands sadly weeping by his father Peneus' stream, crying out on thee by name for thy cruelty.' *Penēi*, dissyllable by synizesis.

357. *nova*, 'strange,' Aen. ii. 228.

361. 'All round him overarching stood the mountainous wave.' Virgil translates Hom. Od. xi. 243, 4 Πορφύρεον δ' ἄρα κύμα περίστατο οὐρεῖ ἴσον Κυρτωθέν.

367. *diversa locis*, 'each in his own place;' cp. Ov. Met. xi. 50 'membra iacent diversa locis.'

370. *saxosus*, virtually adverbial; cp. G. i. 163 for references.

371. For construction of *auratus cornua* see Ecl. iii. 106, Aen. iii. 428; and for this mode of representing rivers (? because their bifurcating streams were likened to a bull's horns) cp. Aen. viii. 77; Hor. Od. iv. 14. 25 'tauriformis Aufidus'; Eur. Ion 1261 ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός, Soph. Trach. 507. *auratus* perhaps suggests the custom of gilding horns of oxen for sacrifice (see G. i. 217); perhaps also the golden sands of the river.

373. *purpureum*, the 'dark-blue' sea, Homer's ἄλα πορφυρόεσσαν or πορφυρέην (cp. οἶνοπα πόντον), of the sea when disturbed by oars or wind, Od. ii. 428. *πορφύρα*, etc. are connected with *πορφύρω* = (1) 'grow dark,' ὧς ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῶ Hom. Il. xiv. 16, 'unda cum est pulsa remis purpurascit' Cic. ap. Non.; (2) of anxious meditation, πολλὰ δέ οἱ κραδίη πόρφυρε κίοντι. *violentior*, cp. ii. 242. The Po is now a less rapid stream, perhaps on account of the elevation of its bed.

374-377. *pendentia pumice tecta*, 'a hanging roof of stone'—hanging in respect of the stone which composes it: cp. Aen. iii. 442 'virgulta sonantia silvis,' xii. 522. *fletus inanes*, 'idle tears,' cp. Aen. iv. 449, x. 465. *tonsis mantelia villis*, 'napkins of shaven wool.'

378. *reponunt*, 'keep placing' (? over and over as they were emptied), see on G. iii. 527.

379. *adolescunt*, 'blaze' (in this sense ἀπαξ λεγ.). Virgil seems to use it as 'adolentur,' see on Aen. viii. 65.

385. 'Thrice leaped the flame to roof-tree and shone back' (Blackmore). *subjecta*, i.e. from below. Wine was poured on the altar at the close of a sacrifice, partly to quench the flame (Aen. vi. 227; Aesch. Ag. 597), partly to create a sudden blaze, which was auspicious (Ecl. viii. 106).

387-389. *caeruleus*, 'Proteus of the sea,' cp. 'caeruleis canibus' (of Scylla) Aen. iii. 432, 'mater caerulea' (Thetis) Hor. Epod. 13. 16; and in English poetry 'the blue' = 'the sea.' *Carpathio Neptuni gurgite* (strictly between Rhodes and Crete) is here used more vaguely. Milton ('Comus,' 872) calls Proteus 'the Carpathian wizard.' *bipedum*, the mythic sea-horses, whose hind quarters merged into a fish's tail. On various explanations of the story of Proteus see Con. note.

390. This refers to some legend unknown to Homer; see Con.

393. On the ground that this line is merely a relative clause, not really the subj. of dependent interrogation, Wagner, Forb., etc. read 'sunt . . . fuerunt . . . trahuntur' with very slight MS. authority. But the clause really depends on *novit*; and 'novit omnia quae sint': 'novit quae sint': οἶδ' αὖ σε ὅστις εἶ: οἶδα ὅστις εἶ. *novit* has in fact a double construction, the ordinary accus. and a dependent clause. 'The seer knows all things—he knows what is, what has been, and what is to come.'

395. *turpes*, 'unsightly,' as G. iii. 52.

397. *eventus*, 'issue' (of your attempt).

400. *frangentur*, Med., Gud., b, Serv., Philarg.: 'franguntur' Ribb. from Pal., Rom., c. External authority being thus divided, the sense of the passage decides for the future. *circum haec*, 'against these barriers his craft will break and come to nought.'

403. *secreta*, 'the old man's retreat'; Aen. vi. 10, viii. 463.

407. *horridus*, 'bristling.' *atra*, 'deadly,' cp. G. i. 129, iii. 430.

410. *tenues*, 'fleeing;' a fixed epithet, like Homer's ὑγρόν.

417. *aura* (ἄω, ἄημα, Skt. root *wa*, 'to blow') implies something given off, or exhaling from any substance; here of a sweet odour: cp. Lucr. ii. 851 'inolentis olivi Naturam, nullam quae mittat naribus auram,' Mart. iii. 65. 2 'de Corycio quae venit aura croco:' of a gleam of light, Aen. vi. 204; of a sound, Prop. ii. 27. 15 'Si modo clamantis revocaverit aura puellae.'

418. *habilis*, 'supple.'

420. Repeated Aen. i. 161, where see note.

421. *deprensis*, 'storm-caught,' cp. Aen. v. 52; Hor. Od. ii. 16. 2 'in patenti Prensus Aegaeo,' so Greek καταληφθείς. *olim* either 'once' or 'at times;' cp. Hor. Sat. i. 1. 25 'ut pueris olim dant crustula blandi Doctores' and the use of 'quondam' Aen. ii. 367 (where see references). See also (perhaps) Aen. v. 125, viii. 391.

424. *procul*, 'aloof;' not 'far away,' which would defeat her object; see on Ecl. vi. 16. *resistit*, 'stands off' or 'retires' (i. e. stands back).

425-428. *rapidus*, see on Ecl. ii. 10. *hauserat*, 'had consumed,' i. e. completed half his course in heaven (G. i. 231, Aen. iii. 312). The idea is that of swift motion seizing upon and absorbing its locale; cp. 'carpere iter,' 'campum corripere,' etc. *ad limum* with *tepefacta coquebant*, 'the rays had warmed and were baking to the very mud the hollow streams with channel dry.'

431. *dispergit*, Med., Rom.; 'discerpsit' Pal., whence Ribb. infers 'dispersit' [Vat. wanting]. *amarum*, πικρὸν ἄλὸς πολυβένθεος ὀδμήν, Od. iv. 406.

432. *diversae*, 'here and there.'

433. *olim*, 'at times,' see above l. 421.

437. *cuius*, i. e. Proteus; 'as soon as Aristaeus found a chance of (touching) him.' *quoniam*, 'temporal,' as frequently in Plautus, e. g. Trin. i. 2. 75. 112: cp. the double use of 'quum,' ὥς, ἐπεί, etc.

441. *miracula rerum*, 'all strange shapes on earth;' cp. G. ii. 512, where 'rerum' implies of (or among) all things, i. e. in the world.

445. *nam*, like γάρ (e. g. Il. i. 123 Ἀτρεΐδῃ . . . πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;), introduces a question; cp. Aen. iii. 373, and τίς νν; ('Why who?') in the passage of Od. iv. 462, which Virgil follows here. In classical Latin it is generally subjoined to the interrogative, 'quisnam,' 'quia nam,' etc.

447. *te* is subject of *fallere*, *quidquam* being cogn. accus., 'nor is it possible that you should deceive me in aught' (i. e. by pretending ignorance): *fallere quidquam* is then supplied after *velle*. *est te fallere* = 'est ut fallas,' cp. 'cernere erat,' etc.

449. *lassis* [Med., Pal., Gud., *b, c*; 'lapis' Rom.], 'my weary state;' cp. 'fessis rebus' Aen. iii. 145 (and references). *quaesitum*, supine.

450, 451. *vi multa* can hardly refer to the external compulsion, but to the vehemence of Proteus' look. 'The seer in answer vehement at length Rolled on him eyeballs glaring with grey light' (Kenn.). *glauco*, 'greyish-blue;' eyes of which colour were associated with sternness by Greeks and Romans. Pallas was γλαυκῶπις, and Tacitus ascribes to the Germans 'caerulei et truces oculi' (Germ. 4).

452. *fatis*, dat. or ablat. ? cp. *Aen.* ii. 246.

455. *ob meritum*. Does this refer to *Aristaeus*—‘punishment undeserved by you;’ or to *Orpheus*—‘unhappy through no fault of his’? The former is grammatically preferable, but seems inconsistent with *magna luis commissa*, unless we suppose the idea to be that *Aristaeus* was the unintentional cause of a death which brought on him penalties, undeserved so far as he was concerned, but (according to ancient ideas) necessarily attaching to it. The sense will then be, ‘Great is the crime you are expiating by penalties incurred, though not really deserved, which must have their course unless the Fates interpose.’ On the whole this seems better than making *haudquaquam ob meritum* a rather pointless addition to *miserabilis*. *ni Fata resistant* implies a suppressed apodosis, e.g. ‘*ratas futuras*;’ cp. *Ecl.* ix. 45.

457-459. *dum fugeret*, ‘while striving to flee;’ see on *Aen.* i. 5. *per*, ‘along’ the stream. *moritura*, ‘doomed’ (to die), cp. *G.* iii. 501 and references. *servantem* implies the idea of keeping close to, ‘haunting;’ cp. *Aen.* ii. 568, iii. 319, vi. 298.

460. *aequalis*, ‘of her mates’ (*τῶν ὁμηλικῶν*), cp. *Aen.* iii. 491.

461. For *Rhodopēiāē* cp. *Ecl.* vi. 44, *Aen.* iii. 211; for *Getaē atque*, *Aen.* iii. 606: and on hiatus generally, see *Introd.* IV. p. liii.

472. *simulacra luce carentum*, from *Lucr.* iv. 35; see above l. 255.

475-477. From *Od.* xi. 38 sqq.; repeated *Aen.* vi. 306-308:

‘There lords and dames advanced in solemn train,
And stately heroes quit of life’s campaign,
With lads and girls to loss of wedlock doomed,
And youths before their parents’ eyes entombed’ (*Blackmore*).

On the form *magnanimum* see *Aen.* iii. 704.

480. *interfusa*, ‘streaming between’—i.e. among them as it wound round and round. On Virgil’s conception of the rivers of Hades see *Aen.* vi. 295 sqq.

483, 484. ‘Grim *Cerberus* held agape his triple jaws,

And winds allowed *Ixion*’s wheel to pause’ (*Blackmore*).
rota orbis, ‘circle of the wheel.’ Both words mean ‘wheel’ or ‘circle;’ and the expression is an intelligible variety from the more usual ‘*orbis rotae*.’ *vento*, instr. abl. The wind falls charmed by the song, and ceases to drive on the wheel: see on *Ecl.* ii. 26.

491. *animi*, ‘in purpose’ (or ‘resolve’); see on *G.* iii. 289.

493. *stagnis*, *Vat.*, *Med.*, *Gud.*, *b, c*: ‘*stagni est*’ *Rom.* whence *Ribb.* ‘*stagnist*’ [*Pal.* wanting]. *Averni*, *Vat.*, *Rom.*, *Gud.*, *b, c*; ‘*Avernis*’ (adject. as *Aen.* vi. 118) *Med.*

500-502. *fugit diversa*, ‘fled away,’ cp. *Aen.* v. 166. *umbras*, not *Eurydice*’s shade (as *Aen.* iv. 571), but the ‘darkness,’ at which *Orpheus* vainly clutches. *praeterea*, ‘hereafter,’ cp. *Aen.* i. 49. *portitor*, of *Charon*, *Aen.* vi. 326.

506. In condemning this line as superfluous, *Ribbeck* ignores altogether its poetic effect, heightening the picture of *Orpheus*’ desolation.

509. *flevisse*, *Med.*, *Gud.*, *b, c*, ‘*flesse sibi*’ *Ribb.* from *Rom.* *astris*, *Ribb.* from *Rom.*, *Gud.*; ‘*antris*’ *Med.*, *b, c*. Both *Ribbeck*’s variants are

plausible, the first as an improvement in rhythm, the second as a more poetical idea. As Vat. and Pal. are wanting here, the uncial MS. authority is divided: though strongly tempted to follow Ribb. in both variants, I have allowed Gud. (which bears close relationship to Pal.—see Introd. II. p. xxiv) to turn the scale for one and against the other. *evolvisse*, 'told all this tale.'

511-515. From Od. xix. 518 sqq. and xvi. 216 sqq. *observans*, 'as he marked them,' would be aor. part. in Greek.

516. 'His heart no love, no wedlock touched again' (Blackmore).

520. *quo munere*, his duty or loyalty to Eurydice—'by true love so repulsed.' *munus*, especially of 'offerings' to the dead, Aen. iv. 624, vi. 887, xi. 26; so that Orpheus' constancy to his lost wife is a kind of funeral service. Others explain it as = *ὅν χάριν*, 'on whose account;' but there is no parallel for this, though phrases like '*vestro munere*' (G. i. 7), '*munere divum*' (ib. 238), might have led to it.

524. *Oeagrius* = 'paternus,' Oeagrus being the father of Orpheus.

527. *toto flumine*, 'all down the stream:' for the construction see Aen. ii. 421.

529. *vertice*, the eddy made by a heavy body falling into water. 'And where he sprang, he made the foaming wave writhe beneath the eddy' (Kenn.).

530. *ultro*, 'she first addressed him;' see on Aen. ii. 145.

535. *pacem*, 'grace,' see Aen. iii. 261. *faciles Napaeas*, 'the kindly (i.e. placable) forest Nymphs.'

540. *intacta*, sc. iugo, 'that have never felt the yoke.'

546. *placatam*, 'then appeased,' i.e. after the ninth day: Aristaeus is to make a thankoffering to Eurydice after finding the success of the plan for producing bees.

551. *ducit*, i.e. to the altars, Aen. vi. 153.

555. *viscera*, 'flesh,' Aen. i. 211.

558. *uvam*, 'a cluster;' cp. Hom. Il. ii. 89 *Βοτρυδὸν δὲ πέτονται ἐπ' ἀνθεσιν εἰαρινοῖσιν*, and Varro R. R. iii. 16. 29 'unum [signum sc. exituri examinis] quod superioribus diebus, maxime vespertinis multae ante foramen ut uvae aliae ex aliis pendent conglobatae.'

559. *super*, with abl. Aen. i. 750, vii. 344, etc. *haec canebam*, a kind of epistolary formula; cp. Hor. Epp. i. 10. 49 'Haec tibi dictabam post fanum putre Vacunae.'

AENEIS.

LIBER PRIMUS.

THE main purpose of the Aeneid is to celebrate the growth under Providence of the Roman Empire and Roman civilisation: the mission of its hero, Aeneas, being to carry on a contest in Italy, crushing the resistance of its warlike tribes, giving them customs and building them cities (Aen. i. 7, 33, 263, 264, v. 730). Books I—VI. contain the preparation for this achievement: II. III. V. are episodes: I. and IV. are, as it were, the opening act of the drama, in which Aeneas, the future lawgiver of Italy, is brought into contact with Dido, the queen and founder of Carthage, thus foreshadowing in legendary form the great crisis of the Punic Wars. Book I. introduces the subject and the hero, and the supernatural machinery by which, ‘Homerico more,’ the action of the epic is to be worked out. The wrath of Juno against Aeneas, like the wrath of Poseidon against Odysseus, brings about the storm which drives Aeneas to Carthage. The friendship of Venus for her son is pitted against the hostility of Juno. In a conference with Jupiter she extracts from him a prediction of the great destinies of Rome; and then sets herself to counteract Juno’s designs. Aeneas, landing at Carthage, is received by Dido with hospitality like that of Alcinoüs (Od. vii.), and blandishments like those of Calypso: the various details being for the most part suggested by, but happily varied from, Homer. The book closes with the commencement of Dido’s fatal passion, and of Aeneas’ recital of the taking of Troy and his own subsequent adventures.

The four lines [‘Ille ego . . . Martis’] are written by a later hand on the margin of *a*, and seem to have been known to Servius, who cites a story of their having been struck out by Virgil’s literary executors, Varius and Tucca (Intro. I. § 7). They are not in themselves unworthy of Virgil; and a short prologue, expressive of transition to a fresh subject, would be analogous to his practice in the Georgics (G. i. ii. iv *ad init.*, iv. *ad fin.*). But their absence from all MSS. of importance, and the testimony of antiquity to the words ‘Arma virumque’ as the opening of the Aeneid (see below on l. 1), make the case against them very strong. Forbiger, Wagner, and other editors, however, have accepted them, and they have evidently suggested the opening lines of the ‘Faerie Queene,’ and ‘Paradise Regained.’

1. *arma virumque*. Quoted as the opening words, representative of the whole poem, by Ovid. *Trist.* ii. 533 'Et tamen ille, tuae felix Aeneidos auctor, Contulit in Tyrios arma virumque toros;' and Martial viii. 56. 19, 'Protinus Italiam concepit et arma virumque, Qui modo vix culicem fleverat ore rudi.' Cp. also Pers. i. 96; Mart. xiv. 185. 2; Auson. *Epigr.* 137.

2. *fato*, abl. instr. with *profugus*, 'a wanderer by fate's decree.' For *Lavina* [Rom., Gud., *a, b, c*: Gell., Priscian, Macrobian] cp. Prop. iii. 26. 64 'Iactaque Lavinis moenia litoribus;' and the forms 'Campanus,' 'Lucanus,' etc.: for 'Lavinia' [Ver.: Terent. Maur., etc.], Aen. iv. 236. In Juv. xii. 71 'novercali sedes praelata Lavino,' Mayor reads 'Lavinio.'

3. *ille*. For this use of the pronoun, resuming the subject of the sentence, and (so far as sense goes) pleonastic, or = 'quidem,' cp. iii. 490, v. 456, x. 385, xii. 5; Hor. *Od.* i. 9. 16 'nec dulces amores Sperne puer, neque tu choreas;' and ὅγῃ in Hom. *Il.* i. 496, *Od.* ii. 327; Hdt. ii. 173, etc.

5. *dum conderet*, 'while striving to found.' The conj. mood introduces the idea of purpose, and suggests the long struggle to found a city; cp. ii. 136, x. 799, G. iv. 457. In Livy i. 40 *ad fin.* ('dum averteret'), ii. 47. 5 ('dum tererent'), x. 18 ('dum gererentur'), Madvig alters 'dum' to 'quum;' and in iv. 25. 10 ('dum foris otium esset'), he would change 'esset' to 'est,'—unnecessarily, so long as the passages in Virgil are accepted.

6, 7. *altae moenia Romae* calls attention at the outset to the main purpose of the poem (above, *Introd.* to this book); *genus Latinum Albanique patres* being the preliminary stages of the growth of Rome.

8. *quo numine laeso*, 'for godhead how disdained.' It has been already stated (l. 4) *what* god was outraged: and 'quo' is best taken as virtually adverbial, according to a common tendency in Latin to throw an adverbial notion into adjectival form. The most familiar example of this is the use of 'primus,' 'secundus,' etc.: see below l. 181, and cp. G. i. 12, Cic. *Rep.* i. 36 'a love incipiendum putat. Quo love?' ('why from Jupiter?')

9, 10. *volvere, adire*, the freer poetical use of infinitive in Latin, analogous to Greek usage; cp. G. iii. 46, iv. 248; Hor. *Od.* i. 2. 7 'Omne cum Proteus pecus egit altos Visere montes.' For *volvere* = 'roll along,' and so 'undergo,' 'pass through,' etc., cp. G. ii. 295.

13. *longe* is parallel to *Italiam contra Tiberinaque ostia*; 'far away, facing Italy and Tiber's mouth;' cp. vii. 288.

18. *iam tum tenditque fovetque*, 'was even then her cherished purpose:' the infinitive clause *hoc . . . esse* being the object of the verbal notion here expressed by two verbs. The explanation that *hoc . . . esse* stands in a double relation, viz. of an ordinary infinitive clause after *tendit*, and of an accusativus objecti after *fovet*, seems needlessly complicated. *iam tum* = 'even in those early days;' cp. vii. 643.

19, 20. *sed enim* = ἀλλὰ γάρ, one particle opposing a former statement, and the other giving a reason for so doing. The statement here opposed is *si qua fata sinant*; 'sed non sinere sciebat, audierat enim:' cp. ii. 164, v. 395. *duci* (imperf.), 'was springing:' the design of fate was then going on. *olim*, 'in time to come,' as below ll. 203, 288, x. 12, etc. As a

case-form of 'olle' ('ille') it = (1) 'at that time,' of a particular point in the past; (2) 'formerly,' of past time in general; (3) 'at some time or other,' not necessarily past.

21, 22. **late regem** = 'late regnantem,' cp. Hor. Od. iii. 17. 9 'late tyrannus' (εὐρυκρείων). **excīdiō** ('excīdo'), trisyllable by synizesis, as 'conubio' below l. 73. Conington reads 'excīdiō,' as a formation from 'excindo' (root 'skid'); but there appears to be no other example of such a form, and MSS. agree on 'excidio.' It is dative, as 'venire auxilio,' etc. **volvere**, of the revolutions of destiny; 'even so the Parcae roll the years,' i.e. bring them round in rotation: cp. 'volvit vices' iii. 376.

24. **prima** = 'princeps' (Servius, Forb., Gossr.), cp. ii. 13, xii. 23. If rendered 'at first,' 'of old' (Con.), it only repeats 'veteris.'

26, 27. **alta mente**, 'deep in her heart'; see on l. 8 above. **spretæ iniuria formæ**, 'the insult to her beauty scorned' (genitivus objecti). The expression explains **iudicium Paridis**: **que**, as often, introducing not a new idea, but a modification or explanation of a former idea.

29, 30. **super**, adverb = 'insuper.' **reliquias**, the original form, with the naturally short first syllable lengthened to meet the requirements of hexameter metre: 'rēliquiæ' (as 'rēligio') being the regular Plautine scansion (e.g. Curc. ii. 3, 42, Most. i. 1. 78, Men. i. 2. 33) of the subst. as 'rēlicos' (later 'rēlicus') of the adjective. 'Reliquiæ' is the invariable form on inscriptions till the last century of the Republic, when 'relliquiæ' begins to appear; this form, like 'relligio,' arising after metrical necessity had lengthened the first syllable. See Corssen, 'Aussprache,' ii. p. 466 (second edition); Munro on Lucretius, *Introd.* to Notes I. **Danaum, Achilli**, subjunctive genitive; 'remnant left by the Greeks,' etc. The form 'Achilli' [Med., 'Achillis' Rom.] seems to arise from 'Achillēi,' genit. of 'Achilleus' (Ἀχιλλεύς), declined as a Latin subst. in '-us:' cp. 'Ulixi' (Ecl. viii. 70, Aen. ii. 7) with 'Ulixēi' (Hor. Epod. 17. 13), from 'Ulixēus' (Οὐλιξεύς Doric for Ὀδυσσεύς), the contraction being first in pronunciation, then in writing.

33. The main purpose of the poem is again indicated,—to show all that went to building up the Roman race.

37. **mene desistere**, 'I to desist, thus baffled, from my purpose!' Infinitive in exclamation of surprise and indignation, analogous to the accusativus exclamantis ('me miserum!'), which is sometimes explained as the object to a verb understood; see Roby, *Lat. Gr.* ii. §§ 1128, 1356. Both, however, are more or less colloquial usages, conveying a distinct meaning without definite grammatical construction: and are most frequent in the comic poets and in Cicero's letters. The interrogative particle **ne** introduces a further element of incredulity or improbability into the exclamation: cp. Ter. And. i. 5. 10 (245) 'Adeone hominem esse invenustum?' Eun. ii. 1. 19 (225) 'Adeone homines immutari ex amore?' Cic. Div. ii. 13 'Huncine hominem delectatum esse nugis?'

39. **quippe**, etc. 'Ay! for I am let by destiny.' **Pallasne**, etc. 'could Pallas burn the Argive fleet, . . . and must I struggle all these years in vain?' (cp. l. 47 below). **ne** is a simple interrog. = 'can it be that?' but the context implies a negative answer.

41. *furias*, the 'madness' or 'infatuation' which made Ajax insult Poseidon (*μῆγ' ἄσθη* Hom. Od. iv. 503). *Oili* (Med.), gen. of 'Oileus,' an analogy of 'Achilli' (above l. 30): 'Oilei' (Rom.) is adopted by Con.

44, 45. Homer (Od. iv. 503 sqq.) makes Poseidon cleave with his trident the Gyraean rock, on which Ajax had taken refuge; one part of it falling into the sea and bearing down with it Ajax, who is *ἐχθόμενος Ἀθήνῃ*. Virgil transfers the act to Pallas by different means (*transfixo pectore flammæ*); retaining in *scopulo acuto* a reminiscence of Homeric detail. 'Fixed him on the sharp (or jagged) rock,' thus reflects vaguely Homer's description of the rock bearing Ajax down. Cornutus (Introd. II, B. 7) suggested 'infixit,' cp. x. 303.

49. *praeterea*, 'henceforth,' cp. G. iv. 502. *imponet*, Ribbeck, from Med., Rom., and other MSS: 'imponit,' Con., from γ, ι, β, c, etc. The change from pres. to fut. need cause no difficulty, 'does any one hereafter worship Juno? will any place offerings on her altar?' 'adoret . . . imponat' (potential—'can any one . . .') is the least probable of the various readings.

51. 'The home of storm-clouds, the teeming birthplace of raging blasts.' *austri*s, as other names of winds, is used loosely; cp. v. 2. In Homer (Od. x. 19 sqq.) the winds are not pictured as struggling: and Virgil's *luctantes venti* is probably suggested by Lucretius' (vi. 189-203) comparison of masses of cloud to great caverns in which the winds are pent and struggling; the application of the idea being different, as often; see on Ecl. x. 54. Virgil's imitation of Homer is frequently modified by later Greek, or Roman poetry; see Con. on ll. 53-55.

55-59. 'In wrath they chafe around the bars, while the mountain sounds with smothered din; on high sits Aeolus, sceptre in hand, and calms their spirit and abates their wrath: else surely were they whirling along in wild career and sweeping through the air both sea and earth and the depths of heaven itself.' *celsa arce*: the speculations (see Con.) as to the exact idea of this 'arx,'—whether, e.g. it is an eminence within the cave or a fortress outside—attempt to dissect too closely the language of poetry and metaphor. The picture is that of the struggling winds and Aeolus controlling them from above,—'throned on high.' For 'arx' in a general or metaphorical sense cp. Tac. Or. 10 'arx eloquentiae,' Lucan. vii. 593 'nondum attigit arcem Iuris et humani culmen,' Aen. i. 250; and for the commoner plural, G. ii. 535, iv. 461, Aen. x. 12 'ni faciat . . . ferant;' the present tenses give greater vividness than the imperfect.

62, 63. *qui sciret*, subj. expresses purpose or design. Is *habenæ*s, or *ventos*, the object of *premere*? if the former, which seems best, *premere habenæ*s = 'to tighten the reins,' as opposed to *laxas dare*; cp. xi. 600: if the latter, *premere ventos* = 'to check,' 'control.' *laxas dare* almost = 'laxare,' as 'to let loose' nearly = 'to loosen;' cp. ix. 323. Similar periphrastic expressions are common in Plautus and Terence, and seem to anticipate, in the spoken language of classical times, the tendency to analysis, which afterwards, in the provincial dialects of the Empire, must have developed an extensive use of auxiliary verbs (see Clarendon Press 'Manual of Comp. Philology,' ch. ii. p. 23, third edition). Cp. 'inven-

tum dabo' Ter. And. iv. 1. 59 (684), 'sollertem dabo' Eun. iii. 2. 25 (478), Phorm. iv. 7. 81; Aen. iii. 70, xii. 437. 'Dare' is often used in Lucretius and Virgil as almost akin to 'facere' = 'make,' 'cause,' 'impart,' etc.; cp. G. i. 287, Aen. vi. 76, xii. 575; Lucr. i. 819, ii. 1149, v. 347; and such phrases as 'dare ruinam' (ii. 310): whence Munro, on Lucr. iv. 41, says, 'one is tempted to look on it as a half-conscious reminiscence of the "do" which survives in "credo," "abdo," "condo," "subdo," and has the same origin as Greek *τίθημι*, and Sanskrit "dadhâma" (root "dhâ").' See also Curtius, 'Griech. Etym.' § 309 (255 margin, English translation). But however this may be, the Romans must have felt all compounds in '-do' and the verb 'do' itself to be of the same origin.

66. *dedit*, 'has granted,' a frequent use in poetry with infin., like *δῶκεν ἀγειν* Il. i. 348, *λέπει φορῆναι* ib. 107. Prose usage would require part. in '-dus,' or 'ut' with subj. See note to l. 527 below: and cp. Aen. iii. 77, vi. 697, x. 61; Hor. A. P. 323: and, with other verbs, 'tradam portare' Hor. Od. i. 26. 2, 'sumis celebrare' ib. i. 12. 2; Aen. v. 262. For 'mulcere et tollere vento' cp. Ecl. ii. 26.

69. *incute*, 'lash the winds into fury,' i. e. strike fury into them: so Ennius, 'dictis Romanis incutit iram.'

73. *conūbīō*, is trisyllable by synizesis, as in iv. 168; 'ū' as in 'nūbere' and 'conūbia' iii. 319, iv. 213. Munro, however, on Lucr. iii. 776 'Denique conubia ad Veneris,' argues in favour of 'conūbio,' referring to 'innūbus,' 'pronūba,' and examples from later poets, as Sid. Apoll., Prudentius, Claudian, etc. Possibly it was a moot point with these writers themselves. *propriam dicabo*, 'make her thine for ever,' see Ecl. vii. 31.

76-80. *tuus*, etc., 'Thy task it is, O queen, to weigh thy will; I may but do thy bidding. 'Tis thou that makest this poor kingdom mine, this sceptre and the favour of Jove: thou grantest me to sit at heavenly feasts, and makest me lord of the storm-cloud and the tempest.' *explorare*, i. e. whether it be right or wrong. *quodeumque hoc regni* is depreciatory; so Lucr. ii. 16 'hoc aevi quodcumquest.'

82. in *latus* defines the part struck—'smote on its side,' cp. v. 115, and Enn. Ann. 77 'percutit in latus.' *velut agmine facto*, i. e. 'with one accord,' or 'all together;' cp. G. iv. 167, Aen. viii. 595; Juv. iii. 162, x. 218 'circumsilit agmine facto Morborum omne genus.'

84, 85. *incubuere*, cp. C. i. 330. *ruunt*, 'upheave,' G. i. 105. Milton, 'Par. Reg.' iv. 413, follows Virgil in making all the winds blow at once: cp. Hom. Od. v. 292 *πάσας δ' ὀρόθυνεν ἀέλλας Παντοίων ἀνέμων*.

88. Cp. Hom. Od. v. 293-294; Aen. iii. 198.

92. *solvuntur*, all MSS. and editions: Ribbeck 'solvontur.' But in the Augustan age the feeling against 'vu' and 'quu' was subsiding, and literary usage was beginning to accept such orthography, though still avoiding it as a rule. See Introd. III, pp. xlii, xlv.

93, 94. *duplices* = 'ambas,' cp. vii. 140. *refert* = 'utters,' from its sense of 'relate,' 'recount,' Aen. iv. 438.

96. *oppetere*, sc. 'mortem,' cp. ix. 654.

97. *mene* with infin., see note to l. 37. *Tydidē*, Diomedē, from whom Venus rescues Aeneas, Hom. Il. v. 239 sqq.

98. *hanc*, i. e. 'meam,' Greek *τήνδε*: cp. ii. 292.

99. *iacet*, historic present. 'Where Hector fell beneath Achilles' spear, and tall Sarpedon died, where Simois in his watery grasp (*correpta sub undis*) rolled many a shield and many a helm, and many a gallant corpse.' Cp. viii. 538.

102. *iacant*, i. e. 'vociferant,' cp. ii. 768, x. 322. It is dat. ethicus, as 'egressis' ii. 713; cp. viii. 212.

104. *avertit*, 'swings round,' intrans.: cp. 402, ii. 235; Plaut. Mil. Gl. ii. 2. 50 'ecce autem avortit,' ib. iv. 2. 83: and see note to iv. 224.

105. *cumulo*, adverbial, cp. ii. 498 = 'in a heap.' 'A towering breaker mountains high' (Storr).

107. *harenis*, abl. of accompaniment—'surf and sand in turmoil rave.'

109. 'Rocks the Italians call "Arae," which lie out at sea, a huge ridge on the surface.' The Aegimori Insulae, about thirty miles N. of Carthage.

111. *syrtes*, better than 'Syrtes;' it is then general, 'on to the shoals and quicksands.'

114. *ipsius*, i. e. Aeneae. *ingens a vertice pontus*, 'a huge sea from above,' μέγα κύμα κατ' ἄκρης Δεινὸν ἐπεσσύμενον Hom. Od. v. 313.

115. *magister*, 'the helmsman,' so v. 106, 867.

116. *volvitur in caput*, 'tumbles headlong.' *ibidem*, 'in the same spot.' The foundering ship is swung round three times and then engulfed.

119. *arma*, 'helmets,' 'wicker shields,' etc. would float. *tabulae*, any loose 'boards,' such as the rowers' benches.

123. *imbrem*, of water in general, in Lucr. i. 715, 784, vi. 149; so ὄμβρος in Empedocles. Ennius uses it for 'sea-water,' as Virgil here. *rimis fatiscunt*, 'gape with chinks,' i. e. split open.

124. 'Meanwhile the mighty turmoil of the main, the storm let loose, the waters of the nether deep upheaved, on Neptune broke.' *misceri*, cp. G. i. 359.

126. *stagna*, of the still waters at the bottom, forced back (*refusa*) to the surface.

126, 127. *alto prospiciens*, 'looking out over (not 'from') the deep;' cp. G. iv. 351, Aen. i. 180, abl. of the space along and over which a view is taken. 'With glance that scanned the deep.'

129. *caeli ruina*, 'deluge from on high;' cp. Ecl. vii. 60, G. i. 324, Aen. iii. 571.

132. *generis*. The winds, according to Hesiod, were sprung from Aurora and one of the Titans.

133. *iam*, 'has it come to this, that . . . ?' *numine*, 'will' (lit. 'nod').

134. *moles*, sc. 'undarum;' 'such mountains of waters.'

135. *quos ego* . . . , 'you whom I . . . ,' an aposiopesis of 'punibo' or some such idea. Cp. ii. 100, v. 195; Ter. And. i. 1. 137 'quem quidem ego si sensero . . . Sed quid opust verbis?' Enn. v. 6. 19 'ego te, furcifer, si vivo.'

136. *post*, adv. 'hereafter.' *non simili*, i. e. 'graviore.'

137. *maturate*, 'speed instant flight;' cp. G. i. 60.

138. *saevum*, 'stern,' as the badge of stern authority.

139. *sorte*, Hom. Il. xv. 190 Ἥτοι ἐγὼν ἔλαχον πολιὴν ἄλα ναίεμεν αἰεὶ

Παλλομένων. Milton, 'Comus' 18:

'Neptune

Took in by lot 'twixt high and nether Jove

Imperial rule of all the sea-girt isles.'

140. *vestras*. Eurus represents all the winds: cp. ix. 257, 525, x. 188; Cic. Or. i. 35. 160 'quid est, Cotta, quid tacetis?'

141. *clauso* is emphatic, marking the condition of his rule. 'Therein let Aeolus lord it to his mind, a king behind your prison bars.'

142. *dicto citius*, 'ere he had ended:' proverbial, like our 'no sooner said than done;' cp. Hom. Il. xix. 242; Aesch. Supp. 598.

146. *aperit*, 'clears a way through the overwhelming quicksands,' see above l. 112.

147. *levibus*, i. e. which do not sink down, cp. Ecl. i. 60, Aen. v. 819. The smooth rhythm of this line expresses the rapid gliding of the car.

148-153. This simile, one of the most original in Virgil, is an illustration of Nature from man, the reverse being generally the case in Virgil and Homer—e. g. Il. ii. 144 Κινήθη δ' ἀγορή, ὡς κύματα μακρὰ θαλάσσης. Virgil probably has in his mind the stormy scenes of the recent civil wars.

148. *cum saepe* expresses indefinite frequency, like the subjunctive so often found in Homeric similes after ὅς, ὃ, ὡσεύ, ὥστε, ὡς ὅτε, ἤντε.

151. *gravem*, 'of weight,' 'revered for worth (*pietate*) and great deeds.'

155. *aperto*, as in G. i. 393.

156. *secundo*, 'obedient,' i. e. following easily as the horses pull. It is a participial form from 'sequor,' cp. 'oriundus,' 'capiundus:' and the sense of 'following' underlies its various uses—e. g. 'res secundae,' 'secundo amne,' 'cursus secundus,' and its numeral use.

159-169. Three passages of Homer are laid under contribution for this description of a harbour, viz. (1) Od. ix. 186 sqq. (the harbour is an island off Cyclops' land); (2) Od. xiii. 96 (the port of Phorcys in Attica); (3) Od. xii. 318 (the spot where the ship is beached in the island of the Sun). In both Homeric harbours (1) and (2) there is ἐπὶ κρατὸς λιμένος a cave, fresh water, and trees: the *vivo sedilia saxo* are from (3). The main features are from (2). Translate: 'In a deep inlet there is a spot, where an island makes a haven by its jutting sides, whereon each wave from ocean breaks, and parting fills the quiet creeks. On either side rises a great wall of rock and cliffs that tower to heaven, beneath whose heights spread wide the still and sheltered waters: above, a background of waving woods, dark overhanging groves with bristling shade.'

161. *sinus*, the 'bays' or 'creeks' of the harbour, into which the water comes gently, being broken by the island: cp. G. iv. 420. Others explain '*sinus undarum*,' 'curving lines of water that retire towards the sea' ('reductos ab insula').

164. *scaena*, the wall behind the stage of a theatre; here that which closes the view: cp. G. iii. 24. *silvis coruscis*, descriptive ablative.

165. *horrenti*, either 'bristling' (as 'horrescere' G. iii. 199) or 'awful,' 'gloomy.'

166. *fronte sub adversa*, 'beneath the cliff's brow facing them,' i. e. at the head of the cove opposite to the entrance. *scopulis pendentibus*; cp. Lucr. vi. 195 'speluncasque velut scopulis pendentibus' structas.'

167. *dulces*, of fresh water, G. ii. 243. *vivo*, 'native' rock; cp. G. ii. 469, Aen. iii. 688.

169. *ancora*, an anachronism as applied to Homeric times, in which ships were moored with *ἐνναί*, large stones.

171. *amore*, 'yearning,' Aen. vi. 314.

174-176. 'Then first Achates struck a spark from flint, and caught the flame with leaves, and heaped dry fuel round, and fanned the fire therein to a blaze.' *succepit*, Med., Rom., *c*, as vi. 249: '*suscepit*' Gud., *b*. *foliis*, *nutrimenta*, *fomite*, are various expressions for the dry 'leaves' used as fuel: the one idea of kindling a fire being expressed in three different ways: cp. ii. 453, iv. 69. *rapuit* gives the idea of quick kindling ('*raptim excitavit*'). *fomes* ('foveo') of 'touchwood,' 'tinder,' or any fuel; cp. Lucan. viii. 776 '*Excitat invalidas admoto fomite flammās*.'

177. *arma*, 'implements,' here for baking: cp. G. i. 160.

178. *fessi rerum*, variously explained, (1) 'weary of their troubles' (*παραγμάτων*); (2) 'weary of the world'; (3) 'broken in their fortunes,' i. e. sore distressed, cp. '*trepidæ rerum*' G. iv. 73, '*animi dubius*' G. ii. 283, etc.; generally of that in regard to which a term is applied: (3) seems best. *receptas*, i. e. 'ex undis,' 'recovered'; cp. vi. 111, 819.

181, 182. *pelago*, 'on,' i. e. over, 'the sea'; see above l. 126. *si quem*, 'if he can anywhere see Antheus,' see note to l. 8 above. The conj. *videat* implies purpose—'to see if he can . . .'

183. *arma*, i. e. hung on the bulwarks for show; cp. viii. 92, x. 80. The galleys of the Norse Vikings were decorated with rows of painted shields.

190. *arboreis*, 'branching antlers;' cp. Ecl. vii. 30.

191. 'And pressing them with his shafts (*agens telis*, cp. iv. 71) drives the whole rout in confusion through the leafy grove.'

192, 193. *fundat* (conj. after the notion of purpose implied in *nec prius absistit quam*) *humo*, 'stretches on the ground'—the local abl. being used where acc. with prep. or dat. might be expected; cp. G. i. 430. MS. authority is strong for *humo*; but most editors write '*humi*,' as more usual for 'on the ground.' But though elsewhere (e.g. ii. 380, v. 78, vi. 423) MSS. agree in '*humi*,' it is not thereby proved that '*humo*' here (which makes good sense) is necessarily an error.

195. *deinde* is out of place and must belong to *vina dividit*; cp. iii. 609, v. 14. *onerarat cadis*, either 'had put into casks,' cp. viii. 180 (*onerare* = 'to load,' or 'stow in'); or (less probably) 'had put on board (the ship) in casks;' cp. Petronius, '*quinque naves aedificavi, oneravi vinum*;' and '*onus*' = 'cargo,' Cic. Verr. v. 145. The suggestion that it is an inversion for '*quibus onerarat cados*' seems unnecessary.

198. *ante* with *ignari sumus*; cp. Od. xii. 208 ὦ φίλοι, οὐ γὰρ πῶ τι κακῶν ἀδαήμενός εἰμεν, and (for ο παῖσι graviora) Hor. Od. i. 7. 21.

200. *penitus sonantes*, 'resounding to their depths.'

201. *accestitis* = 'accessistis;' cp. '*extinxem*' iv. 606, '*traxe*' v. 786, '*vixet*' xi. 118; '*promisse*,' '*despexe*,' '*consumpse*' are found in Catullus and elsewhere. These contracted forms only occur in forms from perfect stems in '-s'; the 'i' being omitted between two sibilants, and the 's' written only once or twice instead of three times.

203. *olim*, see note to l. 20 above. For the thought cp. Cic. Fam. v. 12 'habet praeteriti doloris secura recordatio delectationem.'

204. *discrimina rerum*, 'perilous fortune,' lit. crises of events.

209. *premit altum corde dolorem*, according to some merely = 'he has sorrow at heart:' but it seems better to give *premit* its full force, 'feigns hope upon his brow. and hides his sorrow deep within his breast.'

211. *tergora*, 'skin,' here and in many other passages: but '*tergus*' originally = back (e.g. Prop. ii. 20. 6 'Aurea quam molli tergore vexit ovis'), and was simply another form of '*tergum*' (cp. '*penus*,' '*penum*'), which itself = 'hide,' l. 368 below; cp. ix. 764, where MSS. vary between '*tergus*' and '*tergum*.' *viscera*, 'flesh;' cp. vi. 253, viii. 180, G. iii. 559; Cic. Tusc. ii. 8. 20 'dum inhaereret tunica visceribus (Herculis);' ib. 14 'Spartae pueri verberibus sic accipiuntur, ut multus e visceribus sanguis exeat:' and '*visceratio*' = a public distribution of food, Liv. viii. 22, etc.

212. *tremencia*, 'yet quivering:' this indicates their haste.

215. *implentur*, middle: 'fill themselves.' The gen. of thing lacking or supplied is common in Livy with this verb; '*egeo*,' '*potior*,' etc. are found with both abl. and gen. *ferinae*, sc. '*carnis*,' 'flesh' of wild beasts, 'venison,' in the old sense (as Genesis xxvii. 3, 7, 19, etc.). So '*agnina*,' 'lamb;' '*bubula*,' 'beef.'

219. 'Or that they bear the final doom, and no longer hear us when we call' (lit. 'when called by us'). *pati*, present, of the continuing state of death: if it referred to the actual crisis of death, '*passos esse*' would be required. *exaudire*, probably quite general, of the dead who no longer hear their friends speak: though some trace a special allusion to '*conclamatio*,' '*inclamatio*.'

224. For *despiciens* Ribbeck writes '*dispiciens*,' see note to G. ii. 187. *velivolum*, a Lucretian word, of ships 'scudding under sail' (v. 1442), transferred by Virgil to the sea 'with all its flying sails;' cp. '*mare navigerum*' Lucr. i. 3.

225. *sic*, like *οὕτω* in Greek, resumes and gathers up, as it were, the preceding descriptions (*despiciens* . . . *populos*), 'in such wise,' 'then and there.' Cp. iv. 364, vii. 668, viii. 488; Ter. And. i. 2. 4; Lucr. v. 970. *vertice caeli*, 'on heaven's summit,' is apparently an imitation of Homer's *κορυφῇ Οὐλύμπιοι*, i. e. 'the top of Mount Olympus:' cp. '*caeli arcem*' l. 250.

228. *tristior*, 'sadder than her wont,' Venus being *φιλομειδής*, 'laughter-loving.' *oculos*, accus. after passive verb used reflexively, cp. Ecl. iii. 106, Aen. i. 320, ii. 273, iii. 545, iv. 426, 518, etc.

233. *ob Italiam*, i. e. to prevent their reaching it.

234. *olim*, see note to l. 20 above.

236. *omni dicione*, 'with full (i. e. every kind of) sway.'

237. *pollicitus*, sc. '*es*,' cp. v. 687, x. 827. This omission of the auxiliary is rare in 2nd person, unless the sense is made clear by the pronoun 'tu:' hence Ribb. would write '*pollicitu's*,' an apocope unexampled in Virgil. Other suggestions are '*pollicitum*,' or to suppose an anacoluthon; but all are unnecessary. *quae* . . . *vertit*, 'what thought has changed your will?'

238, 239. 'With this (promise) I oft consoled myself for Troy's sad fall

and ruin, compensating adverse fate with other fate to come'—i.e. making up for bad fortune with the hope of better. *contraria*='hostile' as in iv. 628, vii. 293; *Lucr.* vi. 741, etc. For *repens* cp. *Ov. Her.* xv. 32 'Ingenio formae damna rependo meae.'

242. *Antenor* was said (*Liv.* i. 1) to have led a colony of Trojans and 'Eneti' (a Paphlagonian tribe) to the head of the Adriatic; the nation thus founded taking the name of *Veneti*—a legend which evidently arose from the similarity of the names 'Eneti' and 'Veneti.'

244-246. *intima*, as being far up the gulf—'the remote Liburnian realms.' *superare*, 'pass,' or 'get beyond,' cp. *Ecl.* viii. 6. Virgil's description of the fons *Timavi* (at the head of the Adriatic, between Aquileia and Trieste) refers to subterranean communications between the spring and the sea (about a mile), up which the sea water is sometimes forced. 'Whence through nine mouths with loud roaring in the rocks the sea comes bursting forth, and deluges the fields with sounding tide.' Others take *mare* and *pelago*, metaphorically, of the river Timavus: but Virgil seems to describe a strange natural phenomenon, perhaps to indicate the strangeness of the lands to which Antenor penetrated. *proruptum*, middle: cp. *G.* iii. 259, *Aen.* ii. 416, vii. 459, xi. 451; *Lucr.* i. 724 'eruptos ignes,' *Cic. Arch.* 24. 68 'prorupta audacia.'

248. *nomen*, *Con.* thinks the name 'Veneti' is meant; others 'Troia,' the name assigned by tradition to Antenor's town. It need not, however, be defined.

249. *quiescit*, of Antenor's peaceful settlement after his wanderings; not, as some take it, of his death. 'Now settled in all peace and rest he passes quiet days' (*Morris*).

250. Antenor, a mere man, has won a home: is Aeneas, 'dis genitus et geniturus deos' (*ix.* 642), to fare worse than he? *arcem*, 'height,' see on l. 56 above.

253. 'Is this the reward (*honos*, cp. v. 249, 308) of duty? is this to restore us to our throne?'

254. *olli*, dat. of 'ollus' the old form of 'ille,' is used intentionally by Virgil as an archaism. Varro mentions 'ollus,' 'olla' (fem. sing.): *Cic. Legg.* ii. 9. 21 cites an old law with 'olla' (nom. pl.); 'olle' is found in a law of Servius Tullius, 'olli' (nom. pl.) and 'ollis' in Ennius, 'olorum' and 'oloes' (dat. pl.) on inscriptions. These forms with a single 'l' are the oldest: cp. 'olim.'

256. *oscula*, 'lips,' as *G.* ii. 323. *libavit*, 'lightly touched;' lit. 'sipped,' as *G.* iv. 54. Cp. *Ov. Met.* x. 653 'summam celeri pede libat harenam.'

257. *parce metu* (dat. cp. iii. 541 'curru')='noli metuere,' 'fear not;' cp. ii. 534, ix. 656. So in English 'to spare reproaches'='to abstain from;' and *φείδομαι* has the same force in *Soph. Aj.* 115 *φείδων μηδὲν ὤνπερ ἐννοεῖς*, *Pind. N.* ix. 46 *φείσασθαι κελεύθου*, etc.

259. The apotheosis of Aeneas, who was worshipped as Jupiter Indiges (*Liv.* i. 2), is here alluded to.

261. *tibi*, dat. ethicus, 'thou shalt see him . . .' In the following lines (especially ll. 263, 264) Virgil indicates his conception of the character and mission of Aeneas, in language similar to that used of the Roman nation in vi. 852-854. Aeneas, as warrior, ruler, and civiliser of men, is 'the legendary

impersonation of all that was great in the achievements of Rome. His mission is to carry on a contest in Italy, to crush the resistance of its warlike tribes, to give them customs and build them cities' (Nettleship, 'Suggestions,' p. 11).

262. *volvens*, i.e. 'turning round' a roll or book: 'I will turn the page and bring to light the far-off secrets of fate.' *movebo*, i.e. disturb from hiding.

264. *ponet*, 'will establish,' in the double sense of *νόμους θέσει* ('mores ponet') and building cities ('moenia ponet').

266. *hiberna* (sc. 'castra'), here = 'hiemes;' the use of this word denoting that he was still in the camp. *Rutulius*, a kind of dativus ethicus, cp. l. 102 above, Juv. xiv. 11 'cum septimus annus Transierit puero.' So in Greek, Thuc. iii. 29 *ἡμέραι μάλιστα ἦσαν τῇ Μυτιλήνῃ ἐαλωκυῖα ἐπτά*, Xen. Hell. ii. 1. 27 *ἡμέρα ἦν πέμπτη ἐπιπλέουσιν Ἀθηναίοις*.

268. *dum*, with perf. indic. of duration, cp. iii. 16, x. 424; Ov. Met. i. 314 'terra ferax, dum terra fuit.' *regno*, abl. of respect: 'while Ilium's state stood firm in royal sway;' cp. ii. 88.

269. *volvendis mensibus*, abl. abs., 'as the months roll on;' or descriptive, 'thirty years of rolling months.' For this use of the partic. in '-dus' cp. ix. 7; Lucr. v. 514 'volvenda sidera,' vi. 179; Enn. Ann. 520 'clamor ad caelum volvendus;' and the forms 'oriundus,' 'secundus' (above l. 156) from deponent verbs. It has in these cases the force of a present participle: but whether, as Donaldson thought (Varron. xi. 13), the forms 'volven(t)s,' 'volvend-us' are connected is more than doubtful; its use, too, is independent of 'voice'—see notes to Ecl. ix. 24, G. ii. 239.

272-274. *hic iam*, 'here (at Alba) thenceforth (i.e. now, at this point in the series of events) there shall be royal sway (*regnabitur*, impers.) of Hector's line, till Ilia, princess-Vestal, shall bear twin sons by Mars' embrace.' *gravis*, cp. Ecl. i. 50.

275. *laetus*, 'exulting in,' cp. ii. 417; Hor. Od. iii. 4. 34 'laetum equino sanguine Concanum.' Propertius, v. 10. 20, gives to Romulus a 'galea hirsutis compta lupina iubis;' but *tegmine* here implies a mantle, as in l. 323.

276. *excipiet*, i.e. from the 'gens Hectorea;' cp. G. ii. 345, note.

278. *his*, i.e. 'Romanis,' as opposed to their predecessors, whose term was limited. 'For them I fix no goal of progress, no bound of time.' *metas*, i.e. the furthest point of their fortunes. Cp. vii. 98 and references.

279. *quin*, see note to Ecl. ii. 71.

280. *metu*, abl. instr., 'keeps astir with alarms,' cp. v. 253, xi. 401, and for *fatigare*, l. 316 below.

281. *in melius referet*, 'will change for the better,' 'amend,' cp. xi. 426.

282. *togatam*, cp. Hor. Od. iii. 5. 10 'Anciliorum et nominis et togae Oblitus.'

283. *lustris*; Virgil makes Jupiter speak as a Roman—'as Rome's years roll on.'

284. *Assaracus*, an ancestor of Aeneas; *Phthia*, the home of Achilles; *Mycenae* and *Argos*, the cities of Agamemnon and Diomed; cp. vi. 839.

287. *terminet*, potential subj. almost equivalent to future indic. Cp. Milton, 'Par. Lost,' xii. 370:

'He shall bound his reign

With earth's wide bounds, his glory with the heavens.'

288. *Iulius*, i. e. Octavianus (Augustus), see note to G. ii. 161.

289. *Orientis* refers to the triumphs of Augustus in the East, after Actium; cp. G. ii. 171, iv. 560, Aen. viii. 724 sqq.

290. *hic quoque*, 'as well as' Aeneas: the reference is to the deification of Augustus; cp. Ecl. ix. 59, G. i. 24 sqq.

292. The names here given are typical of the golden age of Rome and the old religion, which Augustus endeavoured to restore; cp. Hor. C. S. 57 'Iam Fides et Pax et Honos Pudorque Priscus et neglecta redire virtus Audet.' Numa (Liv. i. 21) established the worship of 'Fides,' Honour: *Vesta* (G. i. 498) typified the 'fire that burns for aye,' the hearth and home of the Roman people: *Quirinus* was the deified Romulus. *cana*, 'hoary,' 'venerable,' cp. 'prisca fides' vi. 879.

293. *iura dabunt*, 'shall reign supreme'—the making or imposing laws (*θέμιστας* Hom.) being a royal function, cp. iii. 137, v. 738.

294. The 'Gates of War' (cp. vii. 607) imprisoning 'lawless' or 'impious' Rage (i. e. civil war) is a picture intended to suggest the custom of closing the temple of Janus in time of peace: this being done by Augustus after Actium for only the third time in Roman history; cp. Hor. Od. iv. 15. 9; Ov. Fasti i. 279-283 (where an explanation of the symbolism is put into the mouth of Janus). Pliny (xxxv. 10) mentions a painting of Apelles, presented by Augustus to the Forum, representing War as a prisoner bound to Alexander's triumphal chariot.

297, 298. *novae* with *Karthaginis*, cp. l. 366 below. *pateat* denotes the immediate, *arceret* (l. 300) the remoter, result of *demittit*. Cp. Cic. Cluent. 26. 71 'capit hoc consilium ut pecuniam quibusdam iudicibus polliceatur, deinde eam supprimat; ut pecuniae destitutione iratos Oppianico redderet;' and the analogous construction in Greek of conj. and opt. in a final clause—e.g. Thuc. iii. 22 *παρὰνίσχον φρυκτοῦς ὅπως ἀσαφὴ τὰ σημεῖα τοῖς πολεμίοις ἢ καὶ μὴ βοηθοῖεν* (see Arnold's note), Dem. De Cor. 236 *ἀνείτῃ παρ' αὐτῶν ὅπως μὴ ἀπίωμεν ἐκ Μακεδονίας, ἵνα μὴ . . . ἐξέλθοιτε ὑμεῖς*, Hom. Il. v. 567; Eur. Hec. 1120, Electr. 56.

301. *remigio*, 'oarage' (of wings), cp. vi. 19; Lucr. vi. 743 'remigi oblatae pennarum,' Aesch. Agam. 52 *Πτερύγων ἑρετμοῖσιν ἑρεσσόμενοι*.

304. *animum mentemque*, 'spirit and mind,' a poetical tautology; cp. vi. 11; Lucr. i. 74 'mente animoque:' also in prose, as Cic. Legg. i. 59 'animo ac mente conceperit,' Tac. Germ. 29; Caes. B. G. i. 39.

307-309. *explorare* with a direct object ('locos') and an object clause (*quas . . . oras*), cp. vii. 150: *quaerere* is superfluous, but added for the sake of clearness. *exacta*, 'when ascertained.'

310. *convexo nemorum*, 'a spot with overarching woods,' i. e. a 'convexum,' or 'overarching cavity,' consisting of, or formed by, woods (*nemorum*, explanatory genitive as in 'strata viarum,' 'diverso caeli,' etc.). Cp. 'caeli convexa' iv. 451, 'convexa vallium,' 'hollow valleys' (the vault in this case being inverted or 'concave') or simply 'convexa' l. 608 below. Here the picture is that of trees upon converging cliffs, overhanging a cove formed under them by the action of the waves.

312. *Achate* is an exception to the ordinary usage of classical Latin, which adds 'a,' 'ab' to ablat. denoting a personal instrument or agent; cp. ii. 580, ix. 41 (both after *comitatus*); Juv. i. 13 '*ad siduo ruptae lectore columnae*,' Hor. Od. i. 6. 1 '*Scriberis Vario . . . Victor Maeonii carminis alite*,' Epp. i. 1. 94; Ov. Her. xii. 162 '*Deseror . . . coniuge*,' Met. i. 747. Conversely, the ordinary ablativus instrumenti is found with the preposition, cp. G. i. 234. [Orelli explains the Horatian passages as ablative absolute; Mayor that from Juvenal as ablat. of circumstance.]

314. *obvia*, by attraction from the more natural '*obviam*;' cp. viii. 465 '*se matutinus agebat*.' *se ferre*, '*se agere*,' virtually = '*ire*.' For this meeting cp. that of Athene and Odysseus in Hom. Od. xiii. 221.

316. *fatigat* either = '*keeps moving*,' '*plies*,' as above, l. 280, viii. 94, ix. 605; Hor. Od. i. 2. 26, ii. 11. 11, or '*wearies*,' '*out-tires*,' as G. iii. 132, Aen. xi. 306; Hor. Od. iii. 6. 43. The first agrees better with Virgilian usage, the second with *praevertitur*, and with Sil. Ital. ii. 73 '*cursuque fatigant Hebrum innupta manus*' (if we assume Silius to have this passage in his mind).

317. *Hebrum*, MSS. '*Eurum*,' Heyne, Ribb.; cp. a similar correction ('Euro' for 'Hebro') Hor. Od. i. 25. 20, on the ground that Hebrus was not a swift river; but need Virgil or Horace know this?

318. *habilem*, '*handy*,' cp. ix. 305, xi. 555, xii. 432.

319. *diffundere* = '*ut diffunderetur*' or '*diffundendam*;' see notes to lines 66, 527.

320. *sinus*, the '*folds*' of the '*chlamys*' gathered into a knot and fastened on the breast. For the accus. cp. ii. 273, v. 97 '*the flowing folds up-gathered in a knot*.'

321. *monstrate*, '*point her out*.'

322. *si vidistis* is not a dependent interrogation, but a protasis.

323. '*Girt with a quiver and the skin of a dappled lynx*.' Madvig conjectures '*maculoso tegmine*,' as an epithet of '*lyncis*;' the sense then being '*hunting the spotted lynx or foaming boar*.' Priscian mentions the suggestion '*lyncis cursum*;' but there is no trace of the v. l. '*maculoso*.' Cp. the description of Camilla, xi. 577.

328. *hominem*, a kind of cognate accus. = '*humanum sonum*;' cp. Pers. iii. 21 '*sonat vitium percussa fidelia*,' '*the jar gives a faulty ring*.'

331. *tandem* in questions merely gives emphasis; '*quid tandem?*' '*why in the world?*' *τί δῆ;* cp. below l. 369; Cic. Cat. i. 1 '*quousque tandem abutere patientia nostra*' ('*how long, I say . . . ?*').

332. A hypermetric verse; see note to G. i. 295.

337. *alte*. The '*cothurnus*' came up half-way to the knee.

339. '*But the country is Libyan, a race untamed in war*.' *fines*, as distinct from *regna* the Punic settlement. For the apposition *fines*, genus cp. iv. 40.

341. *fugiens*, i. e. in a state of *φύγη*—'*shunning her brother's realm*.' *longa*, etc. '*'Tis a long tale of wrong, and intricate withal; but I will trace the main heads of the story*.'

342. *fastigia*, cp. G. ii. 288, Aen. ii. 444.

345. *intactam*, '*a maiden*;' so of Pallas, Hor. Od. i. 7. 5. *primisque iugarat ominibus*, '*had been bound with first marriage rites*.' The reference is to the old custom of taking auspices before a wedding; cp. Plaut.

Cas. prol. 86 'Ultro ibit nuptum, non manebit auspices,' Juv. x. 336 (of the preparations of Messalina for her marriage with Silius) 'veniet cum signatoribus auspex,' Cic. Cluent. v. 14 'nubit genero socrus, nullis auspibus, funestis ominibus' (see Ramsay's note). Cicero (Div. i. 16. 28) says that in his time the term 'nuptiarum auspices' (i. e. witnesses) was all that remained of the custom; so Lucan. ii. 371 (of Cato and Marcia) 'Iunguntur taciti, contentique auspice Bruto;' Stat. Silv. i. 2. 229 'socialia omina,' 'wedlock;' Prop. iv. 20. 24 'contineant nobis omina prima fidem.'

347. *ante alios*, generally with superlative, which, like comparative here, is pleonastic; cp. vii. 55.

348-352. 'Mutual wrath arose between them. Pygmalion, godless as he was and blinded with the love of gold, slew Sychaeus unawares with stealthy blow at the very altar, reckless of his sister's love: long time he hid the deed, and tricked the poor wife's love with idle hopes by many a crafty plea.'

350. *superat*, 'lays low,' cp. iii. 332. *malus* is virtually adverbial; see above l. 8.

353. Cp. the vision of the murdered Lorenzo in Keats' 'Isabella' (st. xxxv), the whole story of which, taken from Boccaccio, is perhaps ultimately derived from Virgil.

365. *cernes*, Pal., Rom., *a, b, c*; 'cernis' Med., which would not be correct, for they are in a wood with a hill between them and the city; see l. 419 below.

367. *mercati*, sc. *sunt*. Byrsam. The legend of the bull's hide (*βύρσα*) arose out of the name, a corruption of 'Bosra,' the Phoenician name for the citadel of Carthage. Cp. 'Pergama;' and for Bosra, Isaiah lxiii. 1.

368. *possent*, subj. as subordinate to virtual oratio obliqua implied in *mercati sunt*.

374. *componat*, Pal. (first hand), Rom., so Con.; 'componet' Med. and other MSS, so Forb., Ribb. The condition is a pure hypothesis, 'if I were to begin, day would fail me' (Greek *εἰ ἀρχοίμι . . . καταλοί αν*), and the conj. in both clauses is most appropriate. 'Componet' is supported by references to Hor. Od. iii. 3. 7, Epp. i. 16. 54 (in both of which, however, the protasis implies that the condition may happen, Gk. *ἐάν* with subj. aor.); and Cic. Tusc. v. 35. 102 'dies deficiet, si velim' (where some read 'deficiat'). 'Eve would lay the day to rest, and close the gates of heaven:' cp. 'porta caeli' G. iii. 261, 'composita hora' Hor. Od. i. 9. 20 = 'the evening-hour' (? 'the hour of tryst').

375. *vestras*. The maiden is addressed as one of the Tyrians; cp. l. 140.

377. *forte sua*, 'of its own wild will,' analogous to 'sponte sua.'

378. *pius*, 'good,' or 'dutiful,' the regular title of Aeneas in the Epic, suggesting 'not one heroic quality merely, but the character of the son who loves his father, of the king who loves his subjects, of the worshipper who reverences the gods' (Nettleship, 'Suggestions,' p. 11). For Aeneas' announcement of himself cp. Hom. Od. ix. 19 *Εἰμ' Ὀδυσσεὺς Λαερτιάδης, ὃς πᾶσι δόλοισιν Ἀνθρώποισι μέλω καὶ μεν κλέος οὐρανὸν ἵκει*.

380. *et genus* (accus.), 'and my ancestry from Jove on high'—referring to the legend that 'Dardanus,' son of Jupiter, the ancestor of the Trojans,

had migrated from Corythus in Italy to Troy; cp. iii. 129, 161-168, vii. 240 sqq.

381. *conscendi*, 'I have embarked upon the sea;' '*conscendi (navem)*' = 'to embark.' *aequor*, accus. of extension over.

385. *querentem* with *passa*, cp. vii. 421, x. 426.

387, 388. Venus speaks as a Tyrian maiden who knows nothing of Troy. *vitalis auras*, common in Lucretius, e.g. iii. 405, v. 857. *qui adveneris*, causal, 'in that you have reached,' cp. iii. 374, 375.

389. *modo*, see note to Ecl. viii. 78.

392. *vani* ('vac-ni,' 'vac-uus'), 'impostors,' 'pretenders.'

393-396. 'See yon twelve swans in jubilant array, whom but late Jove's eagle, swooping from the ethereal realms, was scattering in the open sky: now we see them settling in long line upon the earth, or just looking down upon the spot where others have settled (*captas*, sc. 'ab altera cynorum parte') . . . Even so (l. 400) some of your ships have reached, others are on the point of reaching, their haven.' Pal. has '*captos respectare*,' whence Ribb. '*capsos respectare*' = 'look back upon their pens, or coops'!

397. *reduces*, of the swans rallied from their confusion; corresponding to l. 390, of the fleet returning to port after the storm. The details of the picture in this and the next line are purely ornamental.

402. *avertens*, l. 104 above. *refulsit*, of the sudden 'burst of splendour,' cp. ii. 590.

405. *incessu*, of the 'stately walk' of the goddess: so '*incedo*' l. 46 above, and elsewhere. The hiatus '*deā Ille*' is justified by the pause in the sense, cp. Ecl. ii. 53, Aen. i. 16, v. 735, x. 156; the regular caesurae, where there is a partial pause, being also generally chosen for this licence. See 'Excursus' to Gossrau's Aeneid, § 6, and above, Introd. IV. p. liii, liv.

407. *tu quoque*, 'thou, like the rest.' Aeneas feels that he has been generally baffled: Venus herself has only appeared once before (ii. 589).

411. *aëre*, 'mist' (Hom. ἀήρ), cp. Od. vii. 14 αὐτὰρ Ἀθήνη Πολλὴν ἥερα χεῦε φίλα φρονέουσ' Ὀδυσῆι, κ.τ.λ.; Val. Flacc. Argon. 'Ille autem inceptum famula duce protinus urget Aëre septus iter;' and Aen. vi. 887.

412. *circumfudit* (sc. 'eos'), 'wrapt them by art divine (dea) in thick panoply of cloud.'

414. *moliri moram*, 'raise a barrier of delay,' i.e. put difficulties in their way.

416. *laeta*, 'glad at heart,' opposed to 'tristior' l. 228. Servius suggests that it is a fixed epithet like φιλομειδής, which occurs in the passage (Od. viii. 362) which Virgil is imitating. It may have suggested *laeta*, but in a different sense, as often with Virgil's adaptations of Lucretius; see note to Ecl. x. 54.

417. Cp. Milton, 'Par. Lost,' ii. 225 'His altar breathes ambrosial odours and ambrosial flowers.'

418. *corripuere*, 'they speed (lit. 'have seized') their way:' cp. G. iii. 134, Aen. ii. 619. The idea of 'seizing' the road, course, etc. expresses hurry; cp. '*viam vorabit*' Catull. xxxv. 7, and Shakespeare, Henry IV, Part II. i. 1, 47 'He seemed in running to devour the way.'

419. **plurimus** with **pendet**, 'hangs huge over the town.'

421. **magalia**, 'huts,' apparently the same as 'māpalia' G. iii. 340 (a Punic word).

422. **strata viarum** = 'stratas vias,' 'paved streets,' the gen. being descriptive or explanatory; see l. 310 above. The expression is borrowed from Lucretius (i. 315, iv. 415), who uses similar formations, e. g. 'exstructa rogorum,' 'clausa domorum,' 'caeli serena,' 'munita viai,' 'daedala verborum,' etc.; cp. Aen. ii. 332, 725, v. 695, vi. 140, viii. 333; and for neut. sing. vii. 59.

423. **ducere**, 'build,' i. e. 'carry on' the line of wall; cp. Hor. Od. iv. 6. 23 'potiore ductos alite muros,' and ἐλαύνειν τεῖχος, etc. Hom. Od. vi. 9, vii. 86. The infinitives are 'historic:' but some remove the comma and connect them with **instant**, as ii. 627.

424. **subvolvere**, 'roll up' (from below to the eminence on which the citadel was being built).

425. 'Some are choosing a site for their dwelling and enclosing it with a trench:' referring apparently to private dwellings, though some take **tecto** of the whole city and **optare** of the solemn choice by auspices; cp. iii. 109, 132, v. 755.

426. 'They establish laws and officers and a reverend senate.' **legunt** by zeugma with **iura**, to which **dare** would be more appropriate: cp. iii. 137, v. 758, where legislation is mentioned, as here, in connection with building. Heyne and Ribb. reject the line for supposed incongruity with the context, and inconsistency with l. 507, where Dido is said '**iura dare**:' but MSS. support it.

427. **theatris**, Rom., Pal., Vat.; 'theatri' Med., adopted by Con. because the plural 'would be too great an exaggeration:' but Virgil's poetical descriptions need not be pressed so closely. The mention of theatres at all (as also that of a senate) is an anachronism, ascribing later Roman institutions to the early Phoenicians.

428. **locant**, Med., Pal., Rom.; 'petunt' Ribb. from Vat. (first hand).

430. 'As bees in spring time o'er the flowery meadows ply their busy labour in the sun.'

431. **exercet**, 'keeps constantly in motion,' like 'fatigare' (l. 316 note); cp. G. iii. 529, Aen. iii. 182, vi. 543, x. 808; Liv. xxxix. 40 'simulantes nimio plures et exercuerunt eum (Catonem) et ipse exercuit eas.' The description of bees (ll. 430-436) is repeated, with variations, from G. iv. 162-169; cp. Milton, 'Par. Lost,' i. 768-775, of the assembly at Pandemonium.

432. **liquentia**, from 'liqui' Lucr. iv. 134: 'liquentia' (v. 238) from 'liquere.' Lucretius has 'liquidus' and 'liquis' iv. 1259 (where see Munro's note).

434. **agmine**, see note to l. 82 above.

436. **fervet**, 'hot glows the work,' cp. iv. 407, viii. 677.

437. Aeneas envies the Carthaginians, as he envies Helenus and Andromache, iii. 493 sqq. His struggle to found a city 'is the keynote of the Aeneid' (see above ll. 5-7).

440. **miscet**, supply 'se' from l. 439. **ulli**, dat. of the agent; unusual, except with part. in '-dus'; cp. Ov. Trist. v. 10. 37 'Barbarus hic ego sum

quia non intelligor ulli,' Ecl. iv. 16, Aen. i. 326, 494. [Many supposed examples of dative of agent are really ablatives without the usual preposition; see note to l. 312 above.]

441. *umbra*, Med., Pal., Rom., Gud., *b*, *c*: 'umbrae' Vat. 1st hand, and most editions. Both constructions are Virgilian (cp. l. 275 above, Aen. xi. 73); and Virgil would perhaps avoid the rhyme 'media,' 'umbra:' but MS. authority is strong against 'umbrae,' the *e* being scratched out even in Vat.

442. *primum*, i. e. on first landing.

445. *facilem victu*, a variation of 'facili victu,' of 'easy sustenance,' i. e. 'rich in store;' cp. G. ii. 460 and 'asper victu' viii. 318. The horse is the symbol of a *warlike* race, and a country which bred horses would be *rich*; cp. the Homeric epithet *ἰππόβοτος*. For these two characteristics of Carthage cp. l. 14 above.

447. *numine*, the 'presence' of the goddess.

448, 449. A description of the *façade* of the temple seen from below. 'Bronze was the threshold with its rising steps, bronze-bound the posts, of bronze the doors with their grating hinges.' *nexae*, MSS: a v. l. is 'nixae,' 'resting on,' *trabes* being then the 'architrave' and *aere* the 'jambs' on which it rested. *nexae aere*, almost = 'aeratae.'

452. *rebus*, dative with *confidere*.

453-493. Aeneas looks up (*sub ingenti templo*), and sees represented on the outer walls of the temple the incidents of the Trojan war.

454. *quae fortuna*, etc., 'wonders what the city's destiny can be' (which makes it so prosperous).

455. *inter se* with *artificum manus* (*inter se certantium*); 'the handiwork of rival craftsmen and the efforts of their toil.' Kenn. adopts 'intra se' from *c* (= 'in his own thoughts'); whence Ribb. conjectures 'intrans,' suggesting that it was written originally 'intras.'

458. *ambobus*, i. e. to the Atreidae on the one hand, and Priam on the other: so *ἀμφότεροι* Hom. Od. iv. 339, of a hind and fawns.

459. *iam*, 'by this time,' ἤδη. 'What spot is there left, Achates, what quarter of earth that does not ring with our troubles? See! here is Priam; e'en here worth finds its due reward; here are tears for human fortunes, and mortal sorrows touch the heart.'

460. *rerum*, objective gen., cp. ii. 784; *mortalia*, cp. Ecl. viii. 35.

463. *tibi*, perhaps dat. ethicus, 'be sure this fame will work us weal.'

464. *inani*, 'unsubstantial,' a natural epithet of *pictura*, but suggestive also that the men and things of Troy are no longer realities.

466-478. A series of 'pendants:' 1. the victory of the Trojans, and that of Achilles: 2. the deaths of Rhesus and of Troilus; 3. two scenes of suppliants—the Trojan women at the temple of Pallas, and Priam before Achilles; 4. two battle-scenes—Memnon and the Amazons. The imperfect tense throughout is pictorial—Aeneas saw it all going on, as it were, before his eyes; but the uniformity of expression is judiciously broken by the introduction (ll. 474-478, 485 sqq.) of descriptive presents.

467. *iuventus*, 'warriors,' 'chivalry,' see G. ii. 167.

469. *Rhesi*, the Thracian king who came as an ally to Priam, with the

promise that if his horses drank from Xanthus, Troy would be impregnable (Hom. Il. x ; Eurip. Rhesus).

470. *primo* etc., 'through which, betrayed in their first (and so soundest, cp. ii. 268, v. 857) sleep, Tydides was making his murderous raid.'

473. *gustassent*, subj. denoting the intention of Diomede—virtual *oratio obliqua*.

474. *Troilus* is alluded to Iliad xxiv. 257 as having been killed before the time of that poem; cp. Hor. Od. ii. 9. 15; Plaut. Bacch. iv. 8. 30, where the death of Troilus is mentioned as one of the three fatal incidents in the siege of Troy.

478. *versa*, 'turned downwards,' 'trailing.'

479. *non aequae*, 'unfriendly:' cp. G. ii. 225. For the scene cp. Hom. Il. vi. 297 sqq., with Virgil's imitation Aen. xi. 477 sqq.

480. *peplum* (πέπλον), the sacred robe carried in the Panathenaic processions at Athens.

481. *tunsae* = τυνπόμεναι, see G. i. 206. *pectora*, acc. of respect: cp. l. 228 above.

483. *raptaverat*, 'after thrice dragging:' this had taken place before the scene represented on the wall. Cp. viii. 643: and for the scene, Hom. Il. xxiv. 486 sqq.

486. *currus*, i.e. Priam's, like *spolia* and *corpus*.

488. 'Himself too he knew amid the forefront of the Greeks (προμάχοις μυχθέντα), and warriors from the morning land and swarthy Memnon's arms' (i.e. the Ethiopians, whose king was Memnon). The story of Memnon and the Amazons was contained in the 'Aethiopis' of Arctinus, one of the writers of the 'Epic Cycle,' whose Ἰλίου πέρις seems to have been laid under contribution for Aen. ii. (Nettleship, 'Suggestions,' p. 28, note.)

492. *exsertae*, 'uncovered' (lit. 'thrust out,' 'protruding'): cp. xi. 649.

493. *virgo* is emphatic; 'and dares, a maiden though she be, to meet the shock of men.'

494. *videntur*, 'are seen by Aeneas' (*Aeneae*, see l. 440 above). 'While all these marvels meet Aeneas' eyes; while all astonished he stands rooted in one earnest gaze:' cp. vii. 249.

498. This simile is borrowed from Od. vi. 102 sqq. (Nausicaa among her maidens). *Eurotas* (Ecl. vi. 83), the river of Laconia where Diana was chiefly worshipped. *Cynthus*, a mountain in Delos, where she was born.

499. *exercet*, see on l. 430 above.

501. *deas*. Pal., Rom. have 'dea:' but the lengthening of a short final vowel is unusual (iii. 464), and the omission of *s* can be accounted for by proximity to another *s*.

505, 506. *testudine*, 'vaulted roof.' *foribus divae*, the entrance to the raised 'cella' or chapel within the temple (see l. 520 below), and therefore under the *media testudo*. Dido sits in front of its door, at the top of the steps by which it was approached. 'Then at the doorway of the goddess, beneath the temple's central dome, she took her seat girt with armed men, high resting on a throne: there stayed she, dispensing justice to men, and equalizing their toilsome work by just division or by drawing

lots.' Note the change of tense from *resedit* (a single act) to *dabat* (continuous action).

507. *iura* = 'common law,' 'praetors' decisions,' etc.: *leges* = 'statutes,' 'laws:' the two make up the Roman law: cp. Hor. Sat. i. 1. 9 '*iuris legumque peritus*.' Prof. Nettleship ('Suggestions,' p. 32) points out, with reference to this first introduction of Dido, that 'from the first her character and lineaments have the mark of true royalty:' cp. her dying words, iv. 653-656.

512. *penitus*, 'far away:' cp. vi. 59.

513. *percussus*, Vat., Rom., Pal. (1st hand), γ 1, δ 1; and most editions; Con. prefers '*perculus*' (Med., introduced as a correction in Pal., γ, δ), quoting Hor. Epod. vii. 16 etc. for the association of '*perculus*' with '*stupeo*.' But cp. G. ii. 476, Aen. viii. 121, ix. 197.

515. *res incognita*, 'the strange event,' i.e. the sudden appearance of their friends. *incognita* is explained by ll. 516, 517.

516. *dissimulant*, either 'hide their presence' ('*se adesse*,'), or 'their emotions' (*laetitiam metumque*). *cava nube*, 'enfolding mist:' cp. ii. 360, v. 810, vi. 293.

518. *cunctis* (Pal.), here used distributively = '*omnibus*:' cp. G. ii. 42; Med., Rom., and others give '*quid veniant cuncti*' = 'why they come in a body,' 'why so many come;' *nam*, etc. then explains '*cuncti*.' With *cunctis*, *nam* explains *classem* l. 517.—The appearance of men from different ships shows Aeneas that the whole fleet is there.

519. *veniam*, 'grace,' 'favour:' cp. iii. 144; iv. 50, 435; xi. 101. The restriction to one kind of boon—viz. 'pardon,' is a later use.

520. *introgressi*, i.e. under the dome, where Dido sat in front of the 'cella,' see note to l. 502 above.

521. *maximus*, sc. '*natu*.'

523. *gentes*, i.e. 'Africas.'

525. *infandos*, 'unutterable,' and so 'hideous.' The Carthaginians were treating the Trojans as pirates (ll. 539-541).

526. 'Spare a god-fearing race, and incline thine ear to our cause.' *propius* = '*praesentius*.' *aspice*: cp. ii. 690, and English 'regard.'

527. *populare*, infin. of purpose, poetical (cp. Hor. Od. i. 2. 8, 12. 3, 26. 3, 23. 10: and Appendix II. § 1, ed. Wickham), and akin to Greek usage: whence it is sometimes called a Graecism. But its frequent use in Plautus and Terence (after '*ire*,' '*venire*,' '*mittere*,' '*dare*,' '*currere*,' etc.) precludes this explanation. It is an extension of the infinitive, agreeable to its origin as dat. of a verbal noun (= 'for doing,' see Max Müller's '*Selected Essays*,' vol. I, p. 141), which obtained generally in Greek, but not in Latin prose. See note to Aen. i. 66; Roby, '*Latin Grammar*,' ii. §§ 1115. 4, 1361-1363: and for some twenty-five examples from Plautus and Terence, Holze, '*Syntaxis*,' ii. pp. 31, 32.

529. *non ea vis*. Does this mean, 'we have not spirit enough left in us (for piracy),' or 'we have a soul above deeds of violence?' The latter agrees with *pio generi* above: but *nec tanta superbia victis* (where stress is laid on *victis*) seems to urge circumstances alone as the reason for the foregoing statement (ll. 527, 528).

531. *ubere*, 'richness of soil;' *οὐθαρ ἀρούρης* Hom. Il. vi. 141.

533. *ducis*, i. e. Italus, whom Thucydides (vi. 2) calls king of the Siculi—Itali and Siculi being varieties of one race. *Italia* = 'Vitalia,' the land of cattle ('vitulus'), and Italus is a legendary invention subsequent and not prior to the name of the race.

534. *hic*. Some inferior MSS. read 'huc,' as in iv. 46 for 'hunc:' in each case probably a gloss. The presence of such unfinished lines (hemistich), of which there are thirteen in Aen. i. ii, and fifty-four in the twelve books, has been supposed to indicate the unfinished state of the poem; but with very few exceptions (e.g. ix. 721) the sense is complete as they stand, and it is quite possible that (like hypermetric lines) they are an intentional variation of metrical uniformity.

535-538. *assurgens* combines the ideas of the star and the waves rising. *penitus*, see l. 512. *procacibus* ('proc-us,' 'prec-or'), 'importunate,' and so 'boisterous.' *superante salo*, 'as the surf overwhelmed us;' cp. ii. 311. *oris*, dat. explaining *huc*; cp. ii. 18, Ecl. i. 54.

539. *quae tam*, etc. = 'quae tam barbara est ut permittat;' cp. G. ii. 315.

542. *si temnitis*, 'if (as is the fact): what though ye slight a race of men and mortal arms, yet look for heaven to watch o'er right and wrong.'

543. *sperate*, 'expect;' cp. Ecl. viii. 26.

547. *aetheria*. properly of the 'aether' or upper air; 'aër,' 'aurae,' etc. being the atmosphere which we breathe. Virgil, however, uses 'aether' loosely; e.g. l. 587, vi. 436, where it is distinctly the atmosphere of earth. Lachmann, on Lucretius iii. 405 'aetherias vitalis suscipit auras,' proposes wherever 'aetheriae auras' occurs in Lucretius or Virgil to read either 'aëriae' or 'orae' (cp. G. ii. 47). See Con. here.

548. *officio*, etc., 'nor can you repent (potential: cp. Ecl. ii. 34, x. 17, G. ii. 315) of having been the first in the race of kindness.' Wagner, Forb., and others read 'non metus, officio ne,' etc., on authority of one late MS. ('there is no fear that you will regret').

549. *sunt et*, etc., i. e. besides Italy, if we are debarred from reaching it.

550. *armaque*, Rom., Pal., γ, β, c, 'arvaque' Med., V and M being often confused: e.g. 'uvidus' and 'umidus' Ecl. x. 20, 'vox' and 'mox' Aen. vi. 626, 'arvis,' 'armis' xii. 237.

552. 'To fashion planks in the woods, and strip (the boughs for) oars.' Oars were made from branches clear of leaves and twigs, hence 'tonsae.'

556. *habet*, i. e. 'in its depths:' cp. vi. 362. *spes Iuli*, 'our hopes in Iulus:' cp. iv. 274, vi. 364, x. 524.

559. *regem*, predicate 'as our king.'

563, 564. *res dura*, 'stern necessity.' *custode*, collective, as 'milite' ii. 20, iii. 400.

565. *nesciat*, potential, 'who can there be that knows not?'

567, 568. 'Not so dull the hearts we Carthaginians own; not so far from our Tyrian town does the Sun yoke his steeds;' i. e. we are not so outlandish: cp. vi. 796.

570. *optatis*, 'choose:' cp. l. 425 above.

572. *et*, disjunctive: 'or would ye settle side by side with me in this my realm?'

573. *urbem*. Attraction of the antecedent into the relative clause (and consequently into the case of the relative) is not uncommon: but it seldom, as here, retains its position before the relative. Cp. Ter. Eun. iv. 3. 11 'Eunuchum quem dedisti, quas turbas dedit?' and for the more usual order, ib. And. prol. 3 'Populo ut placerent, quas fecisset fabulas,' Hor. Sat. i. 10. 16 'Illi scripta quibus comoedia prisca viris est.'

574. 'Trojan and Tyrian in mine eyes (*mihi*, dat. ethicus) shall be held alike.' The exact sense of *agetur* is disputed: but it obviously expresses the same idea as x. 108 'Tros Rutulusve fuat, nullo discrimine habebo.'

576. *certos* (i. e. 'cretos,' part. of 'cerno'), 'selected' and so 'trusty': cp. Cic. Fam. i. 7. 1 (Watson, 26) 'quotiens mihi certorum hominum potestas erit, quibus recte dem, non praetermittam,' Att. v. 17 'paucis diebus habebam (epistolary imp.) certos homines quibus darem literas,' Plaut. Trin. i. 2. 57 'tu ex amicis certis mi es certissimus,' G. i. 432; Hor. Od. i. 7. 28.

578. *si errat*. The indicative expresses a belief that he is so wandering; 'if, as I think,'. The sense 'to see whether' (Con.) would require conjunctive, as in l. 181.

580. *erumpere*, with accusative, a *κατὰ σύνεσιν* construction; 'to break out from'='to avoid.' Cp. Hor. Od. iv. 15. 10 'Rectum evaganti licentiae,' Prop. iv. 2. 21 'praescriptos evecta est pagina gyros;' and see Aen. v. 438.

584. *unus*, Orontes: cp. l. 113 above, vi. 334.

583. *receptos*, sc. 'esse:.' they did not see the fleet before them.

587. *purgat* (supply 'se' from 'scindit se'), 'clears itself,' and so 'melts.'

588-593. 'There stood Aeneas shining in the clear day-light, godlike in face and bust; for his mother's self had shed upon her son the beauty of flowing locks, the rosy bloom of youth, and bright lustre in his eyes; as when an artist's hand lends grace to ivory (x. 135), or silver or marble are set in gold.' Almost translated from Hom. Od. xxiii. 156-162: cp. Od. vi. 229-235. Virgil has not improved upon Homer; see Con. on l. 592.

598. *Danaum*, see l. 30 above.

599. *exhaustos*, Med., Pal., Rom., γ, β, c: 'exhaustis' Ribb. from Vat. and later MSS.—a very Virgilian idiom: cp. iv. 14, x. 57, xi. 256. For text='worn out by' cp. G. iv. 248.

600. *socias*, 'nos tibi urbe' (modal ablative), 'biddest us share thy city and thy home'—referring to Dido's offer ll. 572-574.

601. *nec quicquid*, etc.= 'nec opis est Dardanorum quicumque sunt ubique.'

603. 'May Heaven—if any powers there be that look upon the good, if justice and conscious worth be of any account on earth (*quid*, predicate)—may Heaven give thee due reward!' cp. ii. 535 sqq.

605. *quae tam laeta*, etc., see above l. 539 and G. ii. 315.

607. *dum montibus*, 'while shadows move along the hollows on the hills, while the heaven feeds its stars.' *convexa*, l. 310 above.

608. *lustrabunt*, as ii. 523, iii. 385, ix. 58. Ribbeck joins *convexa sidera*= 'stars in the vault of heaven,' assuming the omission of a line

explaining 'quid in montibus umbrae lustrarent;' while others conjecture 'lustra dabunt,' 'supply lairs' (to beasts: cp. G. ii. 471). *pascet*, from Lucr. i. 232 'unde aether sidera pascit?' (cp. ib. v. 525), where it refers to the ether providing fuel or nutriment to the fires of the stars: cp. Cic. N. D. ii. 46. 118; but here it has no point. Were it not for this obvious origin of the phrase, we might suppose Virgil to reflect some old myth which conceived the stars as a flock grazing in the sky—similar to those of the 'Oxen of the Sun,' or the 'Septem Triones.'

616. *immanibus*, 'this savage coast,' with reference to the native Libyans.

619. *Teucer*, on his return from Troy to his native Salamis, was expelled by his father Telamon, and founded a new Salamis in Cyprus: Hor. Od. i. 7. 21 sqq.

626. *volebat*, 'gave out that he was,' like the Homeric *εὔχεται εἶναι*.

630. *disco*, i. e. 'I now learn,' i. e. on hearing that others have suffered; 'didici' would perhaps be the more natural expression—'my own sufferings have taught me to pity others.'

632. *honorem*, 'sacrifice,' G. iii. 486, Aen. iii. 264.

636. *dei* (Med., Rom., γ, b, c), 'Bacchi'; 'joy of the wine-god,' i. e. wine, *Διονύσου γάμος*: cp. 'deo' = 'Baccho,' ix. 336. The v. l. 'dii' = 'diei' rests on the authority of Aulus Gellius (and ? Pal.), who says (ix. 14) 'imperitiores "dei" legunt ab insolentia scilicet vocis istius (dii) abhorrentes;' 'die' is also mentioned but not found in any MS. or printed copy; see on G. i. 208: 'dii' is not found elsewhere; but 'specii' (Matius), 'progenii' (Pacuvius), 'fami' (Lucilius), 'fidi' (inscr.), show that it is a possible form: see Roby, L. G. i. § 357; 'laetitiam dii' would explain 'munera,' 'gifts to gladden the day.' Heyne, Wagn., Forb., Kenn., Gossr., Ribb., accept 'dii:' but on the whole it seems safer (with Con.) to follow MS. authority.

637. *domus interior*, i. e. the 'atrium;' so ii. 486. *splendida*, etc. with *instruitur*, 'is set out in the splendour of kingly state.'

639. *vestes*, sc. 'stragulae,' 'coverlets' exquisitely wrought and dyed in royal purple; 'instruuntur,' 'videntur,' or the like, must be supplied.

640. *ingens*, 'massive;' the word implies bulk.

645. *ferat*, subjunctive in virtual oratio obliqua, implied by *praemittit* (petitio obliqua): cp. xi. 513.

646. *stat*, 'rests on,' 'is centred in:' cp. ii. 163; Liv. viii. 7 'qua (disciplina) stetit Romana res,' Tac. Hist. ii. 69 'apud quos virtute quam pecunia res Romana melius stetit.'

648. *pallam*, a long 'gown' or 'dress,' worn by women and persons of dignity, also by musicians on the stage, over the 'tunica,' and with or without a 'pallium' or outer cloak over it. *velamen*, a light exterior 'robe' or 'shawl,' called 'cyclas' by Servius; Juv. iii. 178 'clari velamen honoris.'

651. *peterēt*, see Introd. IV, p. lii, and cp. Ecl. i. 39.

655. *bacatum*, set with 'bacae,' 'pearls;' cp. Hor. Epod. viii. 14 'aceto Diluit insignem bacam,' Sat. ii. 3. 241. *duplicem* is explained by *gemmis auroque*, 'a crown doubly decked with gems and gold.'

658. *faciem*, 'shape,' of the general appearance, G. ii. 131, iv. 95, Aen.

ii. 622, iii. 310, v. 619, 768, xii. 891, cp. with G. iv. 411. See below l. 683 for 'faciem' distinct from 'vultus,' as here from 'ora;' and cp. Cic. de Or. i. 28. 127 'facies,' 'vultus,' 'sonus' (i.e. general appearance, expression and tone of voice).

659. *furentem*, proleptic, 'fire her with mad desire.'

661. *ambiguum*, 'treacherous,' referring probably to Pygmalion's fraud, l. 346 above. *lingues*, 'double-tongued,' i.e. 'crafty;' an anachronism, reflecting the later Roman feeling against 'Punica fides.' Cp. Plaut. Pers. ii. 4. 28 'Tanquam proserpens bestia est bilinguis et scelestus'—referring to a serpent's forked tongue.

662. 'The thought of Juno's wrath torments her, and care returns as night draws on.'

665. *Typhoia*, which slew Typhōeus (G. i. 279).

668. *iactetūr*, see references to l. 651 above; 'iacteturque,' the reading of Med., Rom., γ, b, c, etc., and Vat. (2nd), is abandoned by most editors as inconsistent with the sense. *acerbae*, Vat., Pal., γ (all corrected to 'iniquae'): 'iniquae' Med., Rom., and most later MSS, probably from recollection of viii. 292. *acerbae* cannot be thus accounted for, and is therefore more likely to be original; cp. notes to G. ii. 382, 514, Aen. ii. 449.

669. *nota* for 'notum' is explained as a Graecism, cp. Hdt. i. 91 τὴν πεπωμένην μοῖραν ἀδύνατά ἐστιν ἀποφυγείν καὶ θεῶ, but we might render 'all is known.' Aen. xi. 310 quoted by Con., and Cic. Mur. xii. 26 (Gossrau) are not really parallel.

671, 672. *quo se*, etc. 'To what Juno's hospitality may turn.' Juno, the patroness of Carthage, had driven Aeneas thither. *cessabit*, sc. Juno, 'she will not be idle at so great a crisis' (abl. of circumstance).

673. *capere*, etc., a metaphor from besieging operations; cp. G. i. 426, Aen. x. 119.

674. *quo numine*, 'by any power divine,' i.e. by Juno.

675. *mecum*, 'with me,' 'pariter atque ego,' cp. G. i. 41. Venus wishes Dido's affection to be as sincere as her own. Others take 'mecum teneatur,' 'may be kept on my side,' cp. iv. 115.

679. *pelago*, ablat., 'remaining from sea and fire.' For the omission of prepos. 'de' cp. G. ii. 520; and above l. 312 (omission of 'a' with agent). Prepositions only define a meaning already attaching to case-forms; and it is natural to find them sometimes dispensed with in the looser idiom of poetry.

682. *ne qua*, sc. 'ratione:' 'that he may by no means discover the fraud or interpose to prevent it'—lit. 'run counter to (ob) it,' 'coming between us and its accomplishment.'

683. *faciem* (see above l. 658), a kind of acc. with *falle dolo* = 'counterfeit;' cp. Ecl. vi. 48. *noctem non amplius unam*, 'for one night and no more;' 'amplius' being in apposition to and explanatory of 'non unam:' cp. Ter. Ad. ii. 1. 46 'Homini misero plus quingentos colaphos infregit mihi.'

684. *notos* = 'solitos,' cp. xii. 911. *pueri puer*, cp. v. 569, x. 361, 734.

685. *laetissima*, 'in the fulness of her joy.'

688. *fallas*, sc. 'eam,' 'poison her unobserved.'

692. *irrigat*, 'sheds the dew of calm slumber o'er his limbs;' cp. *Lucr.* iv. 907 '*somnus per membra quietem Irriget*;' *G.* iv. 115, *Aen.* iii. 511, v. 854-856; *Keble*, 'Evening Hymn':

'When the soft dews of kindly sleep

My wearied eyelids gently steep.'

Lucretius may have alluded 'to the gentle perspiration of slumber' (*Kenn.*), cp. *Pers.* v. 56 '*Hic satus irriguo mavult turgescere somno*,' 'dewy,' i.e. 'perspiring sleep'—but *Persius* may be burlesquing poetical language; in *Virgil* and others it is a poetical commonplace for 'diffusing.' The Homeric *γλυκύν ὕπνον ἔχουεν*, as *Con.* shows, is a different image, of sleep enfolding like a cloak. *dea*, 'with power divine.'

697, 698. *cum venit*, 'when he arrives . . . the queen has already taken her place;' historic form for '*cum vēnit* (aorist) . . . *composuerat*.' *aulaeis superbis*, abl. of circumstance, 'with' and so 'under lordly hangings upon a gilded couch' (*sponda*, abl. loci). *mediam*, 'among' her guests; the supposed reference to the host's place in the centre of the 'triclinium' (*Hor. Sat.* ii. 8. 23) is unnecessary, though *Virgil* naturally uses language appropriate to a Roman feast, e.g. in ll. 700, 708, 724, 737.

700. *discumbitur*, *impers.*, 'they take their several places' ('dis-' implying distribution of a number of guests). The word is especially used of reclining at table: e.g. *Lucr.* iii. 912 '*ubi discubuerē tenentque Pocula*;' *Juv.* v. 12; *Cic. Att.* v. 1 '*discubuimus omnes praeter illam, cui tamen Quintus de mensa misit*.' *super*, adv. with *strato*, 'spread upon the couches.'

703. *longo*, *Med.*, *Rom.*, *γ, β, ε*, and most MSS; retained by *Gossrau*. *Wagn.*, *Forb.*, *Con.*, *Ribb.*, etc. accept '*longam*' (*Pal.*) on the authority of *Charisius*, the oldest extant grammarian. *Ausonius* (310-390 A.D.) may have read '*longam*,' cp. *Id.* iii. 27 '*Conduntur fructus geminum mihi semper in annum; Cui non longa penus, huic quoque prompta fames*' ('*longa penus*' = 'food for a long time'): *Gellius*, however (*iv.* 1), says that both readings were known in his time (125-175 A.D.), so that '*longam*' can claim no evidence of superior antiquity. And what is the point here of '*penus longa*?' the whole passage seems descriptive of one great feast: *ordine longo*, on the other hand, is a common *Virgilianism*, e.g. ii. 766, vi. 482, viii. 722, etc. This very fact, no doubt, and the principle '*potior lectio difficillima*,' would on merely external grounds determine in favour of '*longam*' (see notes to *G.* ii. 382, 514). But internal considerations of meaning, appropriateness, etc. have also their place: and here they are not only strong in themselves, but strongly supported by MSS, in favour of the more natural and appropriate '*longo*.'

704. *struere*, see note to *G.* i. 213. *flammiis adolere Penates*, 'to kindle the hearth with fire,' 'to make the hearth blaze high.' On *adolere* see note to *Ecl.* viii. 65; cp. *Ov. Met.* i. 492 '*Utque leves stipulae demptis adolentur aristis*.'

710. *flagrantes*, 'glowing,' appropriate to the god of love; cp. *Catull.* lxiv. 91 '*flagrantia declinavit lumina*,' *Cic. Cael.* xx. 49 (among the signs of a wanton woman) '*flagrantia oculorum*.'

712. *pesti*, cp. iv. 90, 497.

716. *falsi*, 'pretended,' see above l. 684.

720. *Acidaliae*, from the Acidalian spring in Boeotia, where Venus was said to bathe with the Graces.

721. *vivo*, as opposed to her love for the dead Sychaeus. *praeverttere*, 'to preoccupy,' cp. Plaut. Mil. Gl. iii. 1. 58 'Neque praeipio pulpamentum, neque praeorto poculum' (of good behaviour at dinner).

722. *resides*, coupled with *desueta*, vi. 814, vii. 693, 'her long-calmed feelings and long vacant heart' (Kenn.).

724. *vina coronant*, 'wreath the wine-cups' with garlands, a custom at Roman feasts; cp. G. ii. 527, Aen. iii. 525, vii. 147; Tib. ii. 5. 98 'coronatus stabat et ipse calix,' Stat. Silv. iii. 76 'redimitaque vina Eripiunt famuli' ('vina,' as here, = 'cups of wine,' so conversely 'pocula' = 'draughts'), Theb. viii. 225 'serta coronatumque merum;' also Soph. O. C. 472-475; Theocr. ii. 2. An obvious Homeric parallel is the phrase *κρητῆρας ἐπεστέψαντο ποτοῖο* (Il. i. 470, Od. i. 148, etc.), which however = 'fill to the brim:' hence some have supposed Virgil to use 'coronare' in this, instead of the more obvious and literal, sense. But it is more probable that, with Homer's phrase in his mind, he varied the meaning either unconsciously (as often when reproducing Lucretius, see on Ecl. x. 54), or from actual misunderstanding (see Buttmann, Lexil. s. v. *ἐπεστέφω*).

725. *fit*, Ribb. adopts 'it' from some inferior MSS, taking *tectis dat.*—cp. ix. 665, v. 451. But cp. ii. 209, vi. 220.

727. *funalia* (nom. plur. of 'funalis') = 'torches' made of twisted rope covered with wax: Hor. Od. iii. 26. 7.

730. *a Belo*, 'from Belus' time:' others 'a Belo orti.' *soliti*, sc. 'implere mero.'

731. *loquuntur*, Ecl. v. 28.

735. 'And do ye, my Tyrians, grace our gathering with your approval,' lit. 'celebrate in friendly spirit:' cp. viii. 173, and on *favere*, v. 71.

736-740. *laticum*, genitive explanatory of *honorem*, 'the offering of wine.' *libato*, abl. absol., cp. 'composito' ii. 129, 'tranquillo' v. 127, 'auspicato' Liv. v. 38. *increpitans*, 'with a challenge'—lit. 'chiding,' 'bidding him be quick,' cp. G. iv. 138, Aen. iii. 454. *ille impiger*, etc., 'he briskly drained the foaming bowl, drinking deep from the well-filled gold,' cp. Hor. Sat. i. 5. 16 'multa prolutus vappa.' This custom of drinking a cup and passing it on to another with some wish for his health ('propinare poculum,' *προπίνειν φιάλαν*) survives from mediaeval practice in the 'grace-cup' of civic and collegiate entertainments: 'Propino tibi, domine, et omnibus Wiccamicis,' being the formula still in use at New College, Oxford.

740, 741. The introduction of the bard (*crinitus*, after the fashion of Apollo) is Homeric—see Od. i. 325 sqq., viii. 499 sqq. For the conception of *Iopas* and the subject of his song, see G. ii. 477, and Ecl. vi. Introd. and ll. 31 sqq. (the song of Silenus). *Atlas*, the mythical forerunner of physical philosophers, is chosen as the instructor of the Carthaginian bard, from his connection with the African mountain. In Hom. Od. i. 52 he is called *δολόφρων*, a word implying (like our 'wizard,' from 'wissen,' 'to know') the suspicion felt by ignorant peoples of deep and mysterious knowledge; see

Merry, *ad loc.* **personat**, neut., 'fills the hall;' cp. Cic. Phil. ii. 41 'personabant omnia vocibus ebriorum.'

742. **labores**, see G. ii. 478.

744. Repeated Aen. iii. 516, as a poetical equivalent for the stars in general. **Hyadas** (ὕαδας), seven stars in the head of Taurus, the rising of which, May 7-21, was often marked by rains: they are daughters of Atlas, sisters of the Pleiades. **Triones**, lit. 'ploughing oxen.' Each of the two constellations adjoining the North Pole was figured as a wain with two 'triones,' the remaining five stars being the wain; the term was then extended to all seven stars, whence 'septem triones,' corrupted into 'Septemtrio' (G. iii. 351). **geminos Triones** here = 'the two sets of oxen,' i. e. the two constellations, afterwards more generally known as Ursa Major and Minor ('Arctos,' G. i. 245). Our name 'Charles' Wain' for the 'Great Bear' preserves the idea of 'Triones;' and 'Arcturus' ('Bearward'), the bright star in Ursa Minor, is also known as 'Bootes,' 'driver of oxen.'

745, 746. Repeated from G. ii. 481, 482, where see note on **tardis**.

747. **ingeminant**, used absolutely as G. i. 333, Aen. ix. 811. **ingeminant plausu**, 'applaud repeatedly.'

749. **longum** repeats the idea of **trahebat**, 'all the while.'

751, 752. **Aurorae filius**, Memnon. **quibus armis**, like 'Memnonis arma' l. 489, refers to his ἡφαιστότευκτος πανοπλία, which appears to have been described by one of the writers of the Epic Cycle. **Diomedis equi**, taken by Diomedes from Aeneas (Il. v. 263 sqq.), and used by him in the chariot race (Il. xxiii. 377 sqq.). Virgil perhaps recollects their prowess in the race, forgetting that they were once Aeneas' own, and that for Dido to ask Aeneas about them as 'Diomedes' horses' is *mal à propos*. Some think that the horses taken by Diomedes from Rhesus are meant (Il. x. 567; Aen. i. 472).

753. **immo age**, 'nay, come then.'

755. **septima**; see note to v. 626.

AENEIS.

LIBER SECUNDUS.

Aeneas tells the story of the fall of Troy, so far as he himself was an actor or spectator therein. Macrobius (*Saturnalia* v. 2) represents it as generally notorious that all the details are taken from one Pisander, who wrote a mythological history of the world in verse: but the silence of all other authorities makes this statement suspicious. Heyne (*Exc. I. to Aen. II*) supposes Macrobius to have confounded two Pisanders—the one who wrote the poem in question being really after Virgil's time. Others, with perhaps more probability, suppose that this poem was an 'Epic Cycle' or collection of poems, edited by Pisander: which Cycle would naturally contain the *Ἰλίου πέρις* of Arctinus (see note to *Aen. i.* 488), and the *Ἰλιάς μικρά* of Lesches, to both of which Virgil is believed to have been indebted. The former of these poems (if the analysis of Proclus can be trusted) seems to have been pretty closely followed; e. g. in the debate about the wooden horse (*ll.* 32–38), the story of Sinon (*ll.* 57–198), of Laocoon (*ll.* 199–238), and of the murder of Priam by Pyrrhus at the altar of *Ζεὺς ἑρκείος* (*ll.* 506–551). It also contained the account of Deiphobus' death at the hand of Menelaus, to which allusion is made by the shade of Deiphobus in *Aen. vi.* 520 sqq. But Virgil's debt to the *Ἰλιάς μικρά* is less clear: for Lesches seems to have followed different traditions—e. g. that Priam was murdered at the palace door, that Aeneas' wife was Eurydice, not Creusa, and that Aeneas was taken prisoner by Neoptolemus. Virgil no doubt followed the legend in its main bearings as gathered from the Greek epic writers, holding himself free to vary minor details and give his own colouring to the whole; which, by universal consent, he has successfully accomplished, this Book, with Books IV. and VI, being generally accepted as the best evidence of his poetical greatness. He also, no doubt, made use of the Roman tragedians, Livius Andronicus, Naevius, and Pacuvius, whose works were mainly adaptations of Greek dramas on heroic subjects. Conington, *Introd. to Book II*, compares Virgil's treatment of his subject with that of the later writers Smyrnaeus (circ. 390 A.D.), Tryphiodorus (circ. 400 A.D.), and Tzetzes of Constantinople (circ. 1150 A.D.): but to show that Virgil surpassed such poetasters is only faint praise.

1. 'All at once were hushed and kept their gaze intently fixed' (upon the speaker). *conticuere*, of momentary, *tenebant*, of continued action. Cp. viii. 50, G. iv. 483 (for a different sense of 'ora tenere').

3-6. *infandum*, predicate. 'Too deep for words, O queen, is the tale of sorrow you bid me revive, how the Danaï—sad to tell!—o'erthrew the power and the realm of Troy; all the woes mine eyes have seen, the deeds wherein great part was mine.' *ut . . . eruerint*, dependent interrog. after the thought 'narrare,' implied in *renovare dolorem*. *lamentabile*, adverbial notion in agreement with *regnum*, see on i. 8. *pars*, cp. x. 427; Tennyson, 'Ulysses,' 'I am a part of all that I have met.'

6. *fando*=*ἐν τῷ λέγειν*, abl. of circumst., cp. iii. 481, iv. 333, vi. 199. *Ulixi*, i. 30, note.

9. *præcipitat* (intrans. as ix. 670), 'is dropping from the sky,' the opposite image to l. 250 below. 'The ancients pictured the night as following the course of the sun or day; rising, like him, out of the ocean in the East (Aen. ii. 250); traversing, like him, the whole sky (v. 835); and setting, like him, in the ocean in the West (ii. 8)' (Henry).

12. *refugit*, 'hath shrunk;' and so is now averse. *horret* is virtually a perfect to 'horresco:' and both verbs express the result or state of mind arrived at—viz. a reluctance to recall troubles. Cp. Seneca's imitation (Agam. 417) 'refūgit loqui Mens aegra tantis atque inhorrescit malis,' and Cic. Phil. xiv. 3. 9 'refugit animus, P. C., eaque dicere reformidat.'

14. *labentibus*=*'quum labebantur'*, 'while so many years went gliding by.'

15. *instar*, accus. of a subst.=*'likeness,' 'figure'* (so vi. 866), used adverbially as *δίκην* in Greek. *Palladis arte*, cp. Hom. Od. viii. 493 *ἱπποῦ Δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ*. The story of the wooden horse possibly arose from a poetical metaphor applied to the ships of the Greeks.

17. *votum*, a votive offering, cp. iii. 279: lit. a thing 'vowed' or 'devoted' (neut. part. of 'voveo').

18. *huc* is explained by *caeco lateri*, cp. Ecl. i. 54 'hinc . . . vicino ab limite,' Aen. i. 538 'hic . . . vestris oris.' *corpora*, periphrastic, like Gk. *δέμας*, cp. vi. 22, vii. 650. *delecta*, not merely the nine chieftains mentioned l. 261; see l. 401.

23. *male*, see note to G. i. 105.

26. Cp. Eur. Tro. 524 *ᾧ πεπauμένοι πόνων* (of the released Trojans).

29. *tendebat* (sc. 'tentoria'), 'pitched his tent,' cp. viii. 605.

31. *Minervae*, objective gen., 'the gift to Minerva.'

32. In Homer (Od. viii. 504-510) the Trojans first drag the horse to the citadel (which in Virgil is not done till l. 245 below), and then debate what to do with it. Virgil apparently follows Arctinus: the order of the different proposals being the same as that given in Proclus' analysis of the *Ἰλίου πέρσις* (*τοῖς μὲν δοκεῖ κατακρημνίσαι αὐτόν, τοῖς δὲ καταφλέγειν, οἱ δὲ ἱερὸν αὐτὸν ἀνατεθῆναι*), and the proposal to burn the horse not occurring in Homer: cp. Aen. i. 751. In l. 39, however, Virgil seems to reflect Homer's expression *τοὶ δ' ἄκριτα πόλλ' ἀγόρευον* ('spake many things confusedly').

34. *dolo*. Thymoetes had a grudge against Priam; see Con. *ferebant*,

'required,' or 'directed;' cp. Hor. Sat. ii. 1. 17 'cum res ipsa feret,' Cic. Clu. 16. 46 'ut mea fert opinio,' 60. 168 'ut aetas illa fert,' etc. Others explain 'were tending in such a direction,' as 'via fert' vi. 295, and Gk. *φέρειν* (of a road).

49. *et* = 'etiam,' 'even.'

51. *curvam*, etc., 'the ribbed arch of its belly.'

52, 53. *illa*, the spear. *cavae*, of sound, see below l. 487.

54, 55. *non laeva*, see on Ecl. i. 16. *mens*, sc. 'nostra' (not 'deûm'). *inpulerat*, indic. for rhetorical liveliness, as Hor. Od. ii. 17. 21 'Me truncus . . . Sustulerat, nisi Faunus ictum Dextra levasset;' see note to G. ii. 133.

56. *staret*, 'would now be standing.' The MSS. vary between 'staret,' 'stares,' and 'maneret,' 'maneres:' cp. vii. 684.

57-72. The story of the Greek deserter Sinon is originally from Arctinus, see Introd. to this book: and Sophocles made it the subject of a tragedy. One version makes him mutilate himself, like Odysseus in Od. iv. 244; whence perhaps the whole story.

59. *ultro*, with *obtulerat*, 'of his own accord:' see note to l. 145 below.

60. *strueret*, 'compass;' so 'strueret insidias,' etc. *hoc ipsum*, i. e. that he might be brought to the king.

61. *animi*, see note to G. iii. 289.

62. *dolos*, MSS. Nonius and Servius agree in 'dolo'—possibly from some other recension than that preserved by our MSS: see Introd. II, p. xxiv.

63. *iuventus*, 'warriors,' see on G. ii. 167.

65. *accipe*, 'hear,' see on Ecl. i. 19.

71, 72. *super*, adv. 'moreover,' G. iii. 263. *ipsi*, they would naturally welcome a deserter. *poenas cum sanguine* = 'poenas et sanguinem,' cp. l. 378 below.

74, 75. *hortamur*, etc., 'we bid him say of what race he is sprung, what news he brings; let him tell us what makes a captive so bold' (i. e. what induced him to court captivity—*ultro*, l. 59). The rendering 'how we may trust him' is supported by reference to x. 152; but the meaning of *fiducia* there is doubtful. Con. places a pause at *fari*; making all that follows *oratio obliqua* after *memoret*; but iii. 608 supports the punctuation here given. Servius gives a v. l. 'memorem' (acc. of 'memor'), and Ribbeck infelicitously conjectures 'quive fuat, memores.'

76. Omitted by Pal., γ, β, and added in margin of Med., α, β, (Rom. wanting); repeated iii. 612, and inconsistent with l. 107. Its genuineness is therefore suspected if not disproved.

77. *fuerit*, 2nd fut. indic., 'I will confess the whole truth, come what may;' cp. the imitation by Phaedrus (A.D. 15), 'Sed iam, quodcumque fuerit, ut dixit Sinon, . . . Librum exarabo tertium Aesopi stilo' (= 'in any event,' 'whether you read the book or no'). Others take *fuerit* as perf. subj., 'all that has happened,' cp. G. iv. 393.

80. *improba*, 'with all her malice,' see on G. i. 119. *vanum*, 'false,' cp. i. 392.

81, 82. *fando*, Ecl. viii. 71, Aen. i. 6. *aliquod nomen*, 'any such name as;' or perhaps *aliquod* is virtually adverbial = 'alicubi;' cp. i. 181.

inclita fama gloria, 'glory bruited by the voice of fame' (Kenn.). *Palamedes*, a post-Homeric character, said to have exposed the feigned madness of Ulysses when shirking the Trojan war. He afterwards became regarded as a great inventor, like Prometheus, and was a favourite character of the Sophists.

83, 84. *falsa sub proditiōe*, 'under a false information' = 'falso sub crimine' (Juv. x. 69). *infando indicio*, 'on monstrous evidence.' The story was that Ulysses revenged himself by secreting in Palamedes' tent a sum of money and a forged letter from Priam. *quia bella vetabat*, the real cause of their hatred to him; not the charge, which would require 'vetaret.'

85. *cassum*, 'shorn of light,' cp. xi. 104; and for light = life, G. iv. 255, Aen. iv. 31.

86. *illi*, etc. is apodosis to l. 81. 'He it was to whom . . . my father sent me as a squire to Troy in early years.'

87. *pauper* helps to account for Sinon's dependence.

88. 'While scatheless in his royal place (as one of the *σκηπτούχοι βασιλῆες*) he stood, and had weight in councils of the princes, I also had somewhat of note and honour.'

90, 91. *invidia*, see notes to ll. 81, 83. *concessit*, 'he left the shores of earth,' i.e. died. *superis*, in contrast to the realms of Hades; see on vi. 481.

94. *si . . . tulisset*, 'if any chance should have so ordained,' the regular construction in *oratio obliqua* for fut. perf. in *oratio recta*, cp. iii. 652, ix. 41 and Liv. xxxiv. 6 (cited by Con.) 'cui non apparet inopiam et miseriam . . . istam legem scripsisse tamdiu mansuram quamdiu causa scribendae legis mansisset?' Here *oratio recta* would be 'ultor ero, fors si qua tulerit;' and in Liv. *l. c.* 'inopia manebit quamdiu causa scribendae legis manserit.' Donaldson's opinion that the so-called *futurum exactum* is only the perf. conj. of which Con. here says that it is confirmed by these passages, is really (as Dr. Kennedy says) 'quite untenable:' see my note to Ter. And. i. 2. 29.

97-99. *hinc*. 'From this time began my downfall in misfortune.' *malī*, gen. explaining *labes*; cp. Cic. Flacc. 10 'innocentiae labes et ruina.' *terrere*, *spargere*, *quaerere*, historic infin. *consciū*, either (1) 'conscious of guilt' or (2) 'in conspiracy' with others. For (1) cp. Plaut. Most. iii. 1.13 'Nihil est miserius quam animus hominis consciū Sicut me habet;' Sall. Cat. xiv. 3 'omnes quos flagitium, egestas, consciū animus exagitabat, Catilinae familiares erant;' Seneca, Hipp. 495 (of a good man) 'nec omnes consciū strepitus pavet;' Hor. Sat. ii. 7. 60 'peccati conscia erilis;' and in good sense Aen. xii. 668. For (2) the less usual sense see below l. 267, and cp. Curt. viii. 6. 24 'consciorum nomina exponere;' Tac. Hist. i. 39 'consciū Othonis,' Germ. 10 'se ministros deorum, illos (equos) conscios putant.'

100-104. 'Ay, and he rested not till with Calchas for his tool—but why indeed (*autem*) do I harp in vain on this unwelcome tale? why waste your time, if you hold all Achaeans alike (in one rank or category), and 'tis enough to hear that name (*id* = 'me Achivum esse')? At once wreak your vengeance: this would he of Ithaca desire, for this the sons of Atreus would

pay you well' (lit. 'buy at great price'). For *enim* affirmative see on G. ii. 509. *sed autem*, a colloquial idiom, frequent in the comic poets. *iamdudum sumite poenas* is sometimes explained as = 'exact punishment long owing,' from the idea that 'iamdudum' always = 'long ago.' It need not, however, imply a *long* interval of time, but what is close at hand, before or after; cp. Ter. Eun. iii. 1. 58, iv. 6. 5, v. 4. 8, Phorm. ii. 4. 19, and Plaut. Amph. ii. 5. 60 'AM. Dudum? quam dudum istuc factumst? AL. Temp-tas: iamdudum, modo.' 'Dudum' (except sometimes with 'iam,' 'haud,' 'quam') seldom in old Latin writers implies length of time. Plautus has 'dudum . . . quum,' of time only just past, or present; and sometimes 'dudum' almost = 'nuper,' cp. Cic. Att. xi. 24 'quae dudum ad me, et quae ante bis ad Tulliam de me scripsisti,' Aen. ii. 726, v. 650, x. 599. So with imperative, as here; Sen. Ep. 84. 14 'iamdudum relinque ista.'

107. *ficto pectore*, 'with dissembling heart,' cp. Hor. Sat. i. 3. 62 'fictum astutumque vocamus.' The pass. notion 'feigned' or 'fictitious' passes into the act. 'crafty,' 'dissembling.'

111. *hiemps*, 'the storminess of the sea'—'the rough and stormy deep.' So 'flammae diri Montis hiemps' (of Vesuvius) Stat. Silv. iii. 5. 72; 'mutati coepit amoris hiemps' Ov. Her. 5. 34; 'hiemps rerum' (of war) Claud. B. Get. 151.

112. *hic*, pronoun, so 'molem hanc equi' l. 150. *acernis*, 'of maple;' cp. 'abiete' l. 16, 'pineae' l. 258. The poet represents the general idea of wood in various ways, as that of wind by various names of winds.

114. *scitantem*, 'as an enquirer,' and so almost = 'scitaturum' or 'ut scitaretur,' cp. Liv. xxi. 6 'legati Romam missi, auxilium orantes.' Heyne read 'scitatum' (supine) from Med.

116. *virgine*, Iphigenia: see Aesch. Agam. 225-246, Lucr. i. 84-101, and the 'Iphigenia in Aulis' of Euripides, for the use made by ancient poets of the legend of her sacrifice. *sanguine et virgine caesa*, hendiadys, for 'sanguine caesae virginis.'

118. 'With blood must your return be bought, and a sacrifice be offered of a Grecian life.' *litare* = 'to make a favourable sacrifice,' 'appease the gods.' Cp. iv. 50; Pers. ii. 75 'farre litabo.'

121. *parent* (sc. mortem), interrogatio obliqua depending on *dubitanti-bus* or *quaerentibus* implied in *tremor*. The omission of the object may be 'rhetorical, to produce a sense of horror:' but perhaps the use of *parare* of divine ordinance may account for it—some kind of fate or destiny being necessarily implied.

123, 124. *numina*, 'directions.' *canebant*, 'spoke ominously of.' For 'canere' of prophecy or any solemn utterance cp. iii. 373, 438, v. 524, viii. 49; and see note to Ecl. viii. 67.

126. *tectus*, perhaps = 'mysterious,' 'cautious' (as often in Cic.): but an obvious imitation by Statius (Theb. iii. 570 sqq., 619 sqq.) points rather to the literal meaning 'shut up in his tent;' cp. vii. 600, 618.

127. *opponere*, 'expose,' cp. xi. 115.

129. *composito*, adv., 'as agreed,' showing that Calchas' delay was preconcerted. *rumpit vocem*, Gk. *ἔρρηξε φωνήν*, 'he broke forth,' cp. iii. 246, iv. 553, xi. 377.

131. *tulere*, 'endured:' not, as some, '*conversa tulere*' = 'converted.'

133. *salsae fruges*, 'meal mixed with salt' and sprinkled on the victim's head, as '*mola*' Ecl. viii. 82: cp. Gk. *οὐλοχύται*.

136. *dum . . . dedissent*, 'for them to sail, if sail they might.' For '*dum darent*' see on G. iv. 457, and Aen. i. 5; and for '*si dedissent*,' on l. 94 above.

138. For *dulces* Ribbeck reads '*duplicis*' from Pal. (where 'p' and the first 'i' are erased. *natos* seems a poetical inconsistency—Sinon having been sent to the war '*primis ab annis*' l. 87.

139, 140. *quos poenas*, double accus. after *reposit*. *et*, 'even;' i.e. they will go the length of punishing the children in the father's place. Some explain 'whom they will also require as a penalty' (*poenas* in apposition to *quos*), cp. vi. 20. Others read '*ad*,' probably introduced from viii. 495, to avoid the difficulty of *et*.

141. *quod*, 'wherefore:' originally accus. of reference = 'as to which,' and thence used as a particle of transition; so with '*si*,' '*nisi*,' '*utinam*,' etc., and frequently, as here, in adjurations, cp. vi. 363; Hor. Epp. i. 7. 24; Lucr. i. 221, 623. 'O by Heaven, and the gods that know the right!'

142. *per, si qua est*, cp. iv. 317, vi. 459, x. 903, xii. 56. *restet*, Med. (1st hand), Pal., γ, δ; and Servius explains it by '*supersit*.' Med. is corrected to '*restat*,' which most editors adopt, because the conjunctive of purpose has no place here. But it may = 'such as can abide,' cp. l. 536 below; and we are hardly justified in ignoring MS. authority. 'If there be any honour to remain unstained among men on earth' (*usquam*, cp. i. 604).

145. 'At these tears (abl. of circumst.) we grant him his life and our pity to boot.' *ultro*; Servius' note here hits the true meaning, 'Non est "sponte," nam rogaverat Sinon, sed "insuper." Et venit ab eo, quod est *ultra*, quia plusquam rogarat praestitissent.' This meaning of '*insuper*,' 'over and above,' underlies the various applications of the word; see Ecl. viii. 52; G. iv. 204, 265; Aen. v. 55, 446, ix. 127. So '*petere ultro*,' i.e. not only to act on the defensive, but attack; '*compellere ultro*,' not only to answer, but to speak first, l. 279 below; '*ultro ad me venit*' Ter. And. i. 1. 73.

149, 150. *edissere*, 'explain,' so Hor. Sat. ii. 3. 306. *quo?* 'to what end?' iv. 98, xii. 879.

151. *religio*, 'what sacred duty?' see on G. i. 270.

157. 'I am free to break my oath of fealty to the Greeks' (Con.), i.e. 'the rights of Greeks sanctioned by oath;' *sacratum ius* = 'sacramentum,' 'the military oath.' Thus Sinon disclaims all obligations as a soldier, as a friend (*odisse viros*), as a colleague and confidant (*si qua tegunt*), and as a citizen.

160, 161. *promissis*, local abl.; '*manere in*' would be the prose construction. *feram* and *rependam*, fut. indic., 'as surely as I shall.'

163. *auxiliis*, probably local abl., cp. i. 646: but some make it instrumental, 'stood firm by Pallas' aid.'

164. *sed enim*, see on i. 19.

165, 166. *Palladium*. An image of Pallas, said to have fallen from heaven,

(perhaps an aerolite); *fatale*, 'fateful,' because the well-being of the city depended on its safekeeping.

169. *fluere*, 'began to fall away.' *retro*, etc., cp. G. i. 200, and Shakespeare's metaphor, 'There is a tide in the affairs of men.'

170. Of twenty-six monosyllabic endings in Virgil (i. e. where not preceded by another monosyllable) many are due either (1) to imitation of an older poet (e. g. l. 355 below), (2) to adaptation of rhythm to sense (e. g. i. 105, v. 481, x. 771): perhaps this falls under (1).

172, 173. *arsere*, etc., 'a flash of light blazed forth in her staring eyes.' *arrectis*, 'raised in fury' (Con.): but is it not rather the idea of 'arrigere animum, aures,' etc. transferred to the eyes, roused as it were to attention? For similar transfer of expressions from one sense to another cp. x. 98, xii. 591. For *salsus sudor* cp. our 'salt tears;' and for the phenomenon, common to all ages of superstition, G. i. 480; Milton, 'Ode on the Nativity,' 195:

'And the chill marble seems to sweat,

While each peculiar power forsakes his wonted seat.'

178, 179. 'Unless they seek fresh omens at Argos (cp. the Roman custom of returning home for fresh auspices after a disaster, Liv. viii. 30), and bring back with them that favour of heaven, which they brought away of old in their ships upon the sea.' The indic. *avexere* makes l. 179 not part of Calchas' injunction, but an explanation of *numen* added by Sinon. As such it is flat, and might well be (as Gossrau suggests) an interpolation by some copyist, who thought that '*numen*' meant the Palladium—a sense adopted by Forb. and apparently Kenn. But (1) '*numen*' could hardly bear this meaning; (2) there was no time for it to have been taken to Greece, for Calchas' utterance follows immediately on the portent.

180. *quod*, ὅτι, 'in that they have . . .'

182. *digerit*, 'arrangès,' and so 'interprets.'

183. *pro*, 'on behalf of,' i. e. 'to atone for the insult to a god;' cp. i. 8.

186. *caelo*, 'to heaven,' see on l. 451.

188. 'Nor shelter the nation beneath their ancient faith.' Sinon says that the horse was an expiatory offering to Pallas, but that Calchas had it built so large that the Trojans might have to leave it outside the city, and with it (according to the local ideas of Roman religion) the favour of the goddess. Where the statue or temple was, there was the god and his influence: hence the '*evocatio*' or appeal to the gods of a besieged city to transfer themselves to Rome; see on l. 351. The contrast between the local worship common to all ancient religions and the wider spirit of Christianity is pointedly expressed in St. John iv. 20, 21.

189. *violasset*, see on l. 94 above.

193. *ultra*, 'even,' or 'actually:' Asia would not only repel, but retaliate; cp. xi. 286, and see note to l. 145 above.

196. *capti*, 'deceived,' see on G. i. 426. *coactis*, cp. Juv. xiii. 133 '*vexant oculos umore coacto*,' Ter. Eun. '*una falsa lacrimula, Quum oculos terendo misere vix vi expresserit*,' and Aesch. Agam. 794 ἀγέλαστα πρόσ-ωπα βιάζόμενοι.

199 sqq. The story of Laocoon was current in various forms before

Virgil, and was the subject of a tragedy by Sophocles. The famous group of statuary in the Vatican known as the 'Laocoon,' discovered A.D. 1506 in the Baths of Titus, stood in Pliny's time (A.D. 79) in the palace of the Emperor Titus; see N. H. xxxv. 1. 5. Pliny states that it was executed by three Rhodians 'de consilii sententia,' i. e. by an 'order in council,' for some Emperor, perhaps Titus himself: a statement which, as far as dates are concerned, bears out the view assumed by Lessing in his 'Laocoon' (a treatise on the distinctive provinces of painting and poetry), that the sculpture was suggested by Virgil's description here. Lessing explains the discrepancies between them (e. g. the nudity of the statues, and the serpents only intertwining the feet and legs) by the special requirements of the sculptor's art; see below on l. 219. Art critics now regard the statue as of the later Alexandrian period, prior to the Aeneid.

201. *ductus sorte*, 'chosen by lot,' a natural expression from drawing names out of a box; 'ducere sortes' (vi. 22) being a variation of the same idea. Cp. the description in v. 490-499; and for the expression, Cic. Rep. 1. 51 'si e vectoribus sorte ductus ad gubernaculum accesserit,' Tac. Ann. i. 54 'sorte ducti e primoribus.'

202. *sollemnes*, i. e. where the 'customary sacrifices' take place; 'sollemnis circus' Ov. Fast. v. 597.

205. *pariter*, 'side by side,' cp. v. 142.

206. *iubae*, cp. 'Angues iubati' Plaut. Amph. v. 1. 56 (of the serpents strangled by Hercules), Eur. Phoen. 820 φοινικολόφοιο δράκοντος. Pliny, N. H. xi. 37, is sceptical on the point, 'draconum cristas qui viderit, non reperitur;' but the mane is an accepted mark of a dragon or monstrous serpent: thus Milton, 'Par. Lost,' vii. 395:

'The serpent . . .
Of huge extent sometimes, with brazen eyes
And hairy mane terrific.'

207, 208. *pars cetera*, etc. 'Their other parts skim the deep behind, curling their huge backs in rolling motion.' Imitated by Milton, 'Par. Lost,' i. 192.

210. *suffecti*, 'discoloured,' more usually 'infected.'

212. *agmine certo*, 'with unswerving march;' see note to G. iii. 423.

216. *auxilio*, dative: cp. vii. 551.

219. *terga*, acc. after *dati* (middle), 'having twice thrown their scaly backs around his neck;' see Ecl. iii. 106, Aen. i. 228, iii. 428. *superant*, etc. Lessing remarks that the sculptor could not have made the serpents' heads tower above the group without spoiling the harmony of his composition: while the *vittae* (l. 221) would have hidden the brow, and the *clamores* (l. 223) would have necessitated an open mouth.

224. *incertam*, 'ill-aimed,' opposed to 'certam' xi. 767.

227. *deae*, i. e. a colossal statue like that of Athene at Athens.

228-231. *novus*, 'strange.' G. iv. 357. *insinuat*, used intransitively; so 'accingunt' l. 235 etc., Lucr. v. 74 'divom metus insinuarit Pectora.' *scelus* = 'poenam sceleris,' 'has paid the forfeit of his crime;' cp. vii. 307, x. 669, xi. 258. *qui laeserit*, 'for having injured;' *oratio obliqua*, a

primary tense being used, because 'expendisse' is perfect, not (as 'meruisse' l. 454) aorist.

234. *muros*, 'walls;' *moenia*, the 'fortifications' generally: cp. vi. 549, ix. 196; Liv. x. 10 'intra moenia et muros.'

235. *accingunt*, intrans., cp. i. 104; G. i. 133. *rotarum lapsus*, 'gliding wheels' or 'rollers.'

237. Con. suggests that Ennius, whom Virgil here imitates, may have taken literally the metaphor of Aesch. Agam. 825 sqq.

239. *sacra canunt*, 'sing hymns,' as in the sacred processions at Rome. Con. thinks that Virgil has in mind the 'tensae,' or 'sacred cars,' drawn to and from the Capitol by senators and high-born boys.

241. Virgil imitates a fine passage of Ennius, Androm., preserved in Cic. Tusc. iii. 19. 44 'o pater, o patria, o Priami domus, Saeptum altisono cardine templum,' etc.

243. *substitit*, i.e. as they were pulling it over the breach. Some see a reference to the evil omen of stumbling on the threshold (Ov. Met. x. 452); but this, as Con. remarks, was fatal to the incomer, not to the house.

246, 247. *fatis*, either dat. = 'for (i. e. to tell of) coming fate;' or ablat. = 'in regard to.' G. iv. 452 is referred to for both expressions. *credita* (with 'ora,' or probably better with Cassandra), a poetical use of the word; cp. Hor. A. P. 57 'Cur ego . . . invidere?' and Ov. Fast. iv. 307 (of Cassandra) 'Casta quidem, sed non et credita.' For the story see Aesch. Agam. 1202-1210.

248, 249. *esset* may be concessive, 'though that day was our last,' pointing the contrast to *festa fronde*: or (perhaps more probably) causal, explaining *miseri*. On *festa velamus fronde* cp. Juv. x. 65, xii. 91 'longos erexit ianua ramos.' Mayor cites Gregory Nazianzen, Or. 5. § 55, 'Let us keep the feast . . . not festooning the streets with flowers . . . for so the Gentiles keep holyday.'

250. 'Meanwhile the heaven turns round, and night springs up from Ocean.' The notion was that of a hollow sphere, part light and part dark, which kept turning round the earth, and so producing day and night; cp. viii. 280, and Ennius, 'Vertitur interea caelum cum ingentibus signis.' See also note to l. 8 above.

255. *amica*, not 'friendly to them,' for a dark night would have suited better. It is merely a picturesque epithet—'in the soft stillness of the quiet moon.' Tradition made Troy taken at the full moon—*νύξ μὲν ἦν μέσση, λαμπρὴ δ' ἐπέτελλε σελήνη*.

256-259. *regia*, i. e. of Agamemnon. *extulerat*, plup. of instantaneous action, 'at once showed forth;' cp. iv. 685, viii. 219, x. 546. It corresponds to the perf. of instantaneous action (G. i. 330); cp. x. 262, where 'habet . . . extulit' answer to 'ibat . . . extulerat' here. *Danaos et claustra laxat*, a zeugma (and also *ὑστερον πρότερον*, cp. x. 13), 'unbars the wooden doors and sets the Danai free.' Dr. Kennedy alters the punctuation and construction by placing a full stop at *petens* (l. 256), and a comma at *Sinon* (l. 259).

263. *primus*, must = 'first to descend,' the objection being that Machaon

is mentioned seventh. Others render 'first of men;' but Machaon, though great as a physician (Il. ii. 732, iv. 200 etc.), would hardly be thus distinguished from Ulysses and Neoptolemus, unless Virgil is loosely rendering such an expression as ἀριστεύοντα Μαχάονα Il. xi. 505. The passage is unsatisfactory as it stands: and an ingenious suggestion is to place a colon at Neoptolemus and remove the stop after Machaon.

264. fabricator, Od. viii. 493 ἵππου κόσμον . . . Δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ.

267. conscia, 'confederate,' see l. 99 above.

268. prima quies, see i. 470, viii. 407. mortalibus aegris, Homer's δειλοῖσι βροτοῖσι—'to suffering (or 'weary') men:' cp. Lucr. vi. 1, and G. i. 237, where there is a similar juxtaposition of human weakness and divine indulgence.

271. Cp. Lucr. i. 128 (of Ennius' vision) 'Unde sibi exortam semper florentis Homeri Commemorat speciem lacrimas effundere salsas:' and Hom. Il. xxiii. 105 Πατροκλῆος δειλοῖο Ψυχὴ ἐφεστήκει γούώσά τε μυρομένη τε.

273. trajectory, etc., 'his swollen feet transfix'd with thongs.' For the construction see Ecl. iii. 106, Aen. iv. 428. tumentes seems to show that Virgil (as Soph. Aj. 1031) followed a story that Hector was dragged while yet living round the walls of Troy; for dead limbs do not swell from violence.

274-276. 'Ah me, what guise was his! how changed from the Hector that we knew (illo), returning clad in Achilles' spoil, or after hurling Phrygian flames on Danaan ships!' redit, an idiomatic use of the present common in Virgil, see below Il. 663-665, vi. 533, ix. 266, 361, x. 518 xi. 172; and Gossrau on iv. 228. The action is past; but the fact, rather than the time at which it happened, is dwelt upon; and qui redit = 'redeunte.' On Achilli genitive see note to i. 30.

277. concretos, 'matted with blood.'

279. ultro, etc., 'methought I first addressed the hero:' see note to l. 145 above.

281. 'O light of Dardan land, O surest hope of Troy!' φάος = 'safety,' Il. vi. 6: and so in English, 'the Lord is my light' Ps. xxvii. 1, 'quench not the light of Israel' 2 Sam. xxi. 17.

283. exspectate, by attraction from voc. 'Hector;' cp. ix. 641, x. 325, xii. 947; Pers. iii. 27 'stemmate quod Tusco ramum millesime ducis,' Tib. i. 7. 53 'sic venias hodie,' Hor. Sat. ii. 6. 20 'Matutine pater, seu Iane libentius audis.' 'Ut . . . adspicimus,' i.e. 'what joy to behold thee.'

287. moratur, 'heeds;' cp. v. 400, and the phrase 'nihil moror' Hor. Epp. i. 15. 16, ii. 1. 264, etc.

291, 292. sat datum = 'satisfecisti.' 'Country and king have had their due: if strength of hand (cp. ix. 320) could save Troy now, mine too would have saved it in my day.' etiam, 'as well as' yours: the meaning 'still' ('et iam,' cp. vi. 485), which some prefer here, would require 'defenderentur.'

293, 294. Penates, see on iii. 12. his, dat., 'for these,' cp. iii. 159.

296. vittas Vestamque, i.e. 'Vestam vittatam.' Virgil seems to repre-

sent Hector's shade as actually giving to Aeneas the Penates and other 'sacra,' which we find in his possession below l. 717.

298. *miscentur*, see G. i. 359, *Aen.* i. 124.

300. *recessit*, 'stood apart,' cp. Catull. lxiv. 42 'quacumque opulenta recessit Regia' ('in every furthest nook of the palace').

301. *horror*, 'the fearful din of arms,' cp. xii. 406.

302, 303. *excitior*, 'I rouse myself.' *ascensu supero*, 'make my way up to,' cp. vi. 676, and the expression 'aëra vincere summum Arboris' G. ii. 123.

307. *inscius* with *stupet*, 'stands dazed with the shock,' so vii. 381, x. 249.

309. *fides* (so Greek *πίστις*), 'that which gives confidence,' 'proof;' cp. ii. 375, ix. 79; Lucan. i. 523 'addita fati Peioris manifesta fides;' Liv. vi. 13 'tum vero manifesta fides, Volscos ope adiutos esse;' Ter. And. v. 2. 16 'an verbis fides?'

310. *dedit ruinam*, 'came crashing down;' cp. 'dat lucem' l. 698, 'dedere lacrimas' ix. 292, 'dat gemitum' xi. 378: and see note to i. 63 on use of 'dare' = 'make,' 'cause,' etc.

312. *Ucalegon*, i. e. 'domus Ucalegontis:' so Hor. Epp. i. 5. 72 'ubi sedulus hospes Paene arsit;' Juvenal iii. 199 (of a man whose house is on fire) 'iam poscit aquam, iam frivola transfert Ucalegon.'

314. *nec sat*, etc., 'nor have I then enough of plan,' i. e. 'what to do when I have armed myself.' *rationis*, cp. viii. 299. *in armis*, abl. of circumstance = 'quum arma capta sunt.'

315-317. 'My heart is all aflame to gather a band for fight and to rally on the citadel with my comrades. Madness and rage drive reason headlong; and the thought comes over me how fair is death in battle.' Cp. Tennyson, 'Dream of Fair Women:'

'How beautiful a thing it was to die
For God and for my sire.'

318-321. *Panthus*, Greek *Πάνθοος*, *Πάνθους* Il. iii. 145. *arcis Phœbique*, hendiadys: cp. vii. 419. *deos*, the image of Apollo. *limina*, the door of Aeneas, who is just rushing out as he meets Panthus.

322. 'How goes the day? what citadel are we taking?' (Pergamus being evidently lost, by Panthus hurrying away.) The present is more vivid than the future in such rhetorical questions: cp. iii. 88, iv. 534, xii. 637. *res summa*, 'the object of highest interest,' so 'welfare' or 'fortune;' Livy has 'summa rerum' = 'the commonwealth.' Cp. ix. 723.

325. *fuimus*, a euphemism for 'perimus.' 'Undone are we, undone is Ilium.' Cp. vii. 413; Tib. iii. 5. 37 'Sive erimus, seu nos fata fuisse velint;' Plaut. Capt. iii. 3. 1 'Nunc illud est quum me fuisse quam esse nimio mavelim;' and the use of 'vixi,' e.g. Plaut. Bacch. i. 2. 43 'vixisse nimio satius iam quam vivere' ('death is better than life'); *Aen.* iv. 653.

326. *omnia*, probably metaphorical, of the sovereignty transferred to Argos; Con. thinks there may be reference to a story that the gods left Troy with their images on the night of its capture; see below l. 351.

329. *miscet*, 'spreads,' i. e. 'passim facit:' cp. iv. 210. *victor*, 'his purpose won.'

330. *bipatentibus*, also x. 5, of the council-hall of the gods; according to Servius, borrowed from Ennius. It must = 'opening both ways,' i.e. folding doors: and the idea in both passages is possibly that of 'wide' or 'spacious.'

332-334. *angusta viarum*, see on i. 422. *oppositi*, 'barring the way.' Med., γ, α, ε, have 'oppositis' (the three latter corrected to 'oppositi'). Vat., Rom. are wanting, and Pal. illegible: editors are therefore justified in keeping what gives best sense. *stat*, etc., 'the sharp sword stands with glittering point, ready drawn to slay.' *primi*, 'at the entrance:' cp. l. 613, and i. 541. *caeco Marte*, 'fighting blindly:' cp. l. 357 below and xii. 279: hardly (as Con.) = 'nocturno.'

335-337. *numine*, 'the will of heaven,' as declared in Panthus' words. *tristis Erinys*, 'the grim Fury of war.'

341. *agglomerant*, sc. 'se' from l. 339: cp. i. 440, and xii. 457. *Coroebus* is post-Homeric (see Con. note); his love for Cassandra being probably suggested by Homer's Othryoneus (Il. xiii. 363 sqq.).

344. *gener*, 'as his daughter's spouse.' This term, like *sponsae* below, and 'coniugis' iii. 330, 'mariti' iv. 35, is used of a relationship which was only 'in posse.' See also Ecl. viii. 18.

346. *audierit*, conj. with causal *qui*.

347. *audere in* = 'have courage for:' cp. Stat. Theb. i. 439 'neque enim meus audeat istas Civis in usque manus;' and for 'audere' absol. Aen. ix. 320, xii. 159. A suggested (but unnecessary) correction is 'ardere,' as xii. 71. 'And when I see them gathered with courage for fight, I yet (*super*, adv.) address them thus—Soldiers, stout hearts though all in vain, if fixed be your will to follow my desperate venture' (*extrema*, acc. plur.).

351. See above on ll. 188, 326; and cp. Tac. Hist. v. 13 (of the siege of Jerusalem) 'exapertae repente delubri fores et audita major humana vox, excedere deos; simul ingens motus excedentium:' Josephus, i. 6. 5 *κατὰ τὴν ἑορτὴν ἣ Πεντηκοστή καλεῖται, οἱ ἱερεῖς παρελθόντες εἰς τὸ ἔνδον ἱερὸν πρῶτον μὲν κινήσεως ἀντιλαβέσθαι ἔφασαν καὶ κτύπου, μετὰ δὲ ταῦτα φωνῆς ἀθρόα, Μεταβαίνωμεν ἐντεῦθεν.*

354. Cp. Milton, 'Par. Lost,' vi. 787 'Hope conceiving from despair.'

355, 356. For the rhythm cp. Hom. Il. xi. 72 *οἱ δὲ λύκοι ὤς*. The simile is common in poetry, e.g. 'The Assyrian came down like a wolf on the fold' (Byron); cp. Aen. ix. 59 sqq. 'As wolves that seek their prey amid the darkness, whom lawless rage of hunger has driven blindly forth' (or, 'forth into the night'). *improba*, see on G. i. 119.

357. *caecos*, above l. 253; Hor. Epod. vii. 13.

358. *siccis* is explained by ix. 62 'siccae sanguine fauces,' 'unslaked with blood.'

360. *cava*, see i. 516. Some think *nox . . . umbra* a later insertion, because it repeats *atra in nebula*, and contradicts l. 255 above. But the poet only uses different expressions for the general idea of night; cp. ll. 397, 420, 651. Ribbeck calls it 'tibicen' ('a prop,' and so 'stop-gap:' cp. Juv. iii. 193) *sed is quidem Vergilianus*.'

367. *quondam*, 'at times;' G. iii. 99, Aen. ii. 416, vii. 378, xii. 863;

Hor. Od. ii. 10. 18; Cic. Div. i. 43. 98 'cum saepe lapidum, sanguinis nonnunquam, terrae interdum, quondam etiam lactis imber defluxit.' Cp. the use of 'olim' in G. iv. 421.

369. *pavōr* et, see Introd. IV, p. lii. *plurima mortis imago*, 'many a vision of death.' Tac. Hist. iii. 28 applies the expression somewhat differently (to the appearance of a battle-field), '*varia pereuntium forma et omni imagine mortium*:' cp. Thuc. iii. 81 *πᾶσα ἰδέα κατέστη θανάτου*.

374. *rapiunt feruntque*, 'plunder and pillage,' Greek *φέρειν καὶ ἄγειν*.

373. *nam*, interrogative; see G. iv. 445.

377. *sensit delapsus*, an instance of the tendency in both Greek and Latin, where an object clause bears any relation to the subject, to attract it into nom. case; most frequently with verbs implying feeling, saying, thinking, etc., e. g. Hor. Epp. i. 7. 22 'Vir bonus et sapiens dignis ait esse paratus,' Od. iii. 27 'Uxor invicti Iovis esse nescis,' Catull. iv. 2 'Phaëselus . . . ait fuisse navium celerrimus.' Such attraction was normal in Greek, *ἦσθεο ἐμπεσών*, etc.; but the Latin examples are not necessarily pure 'Graecisms.' Nor is it necessary with Gossrau (Excursus to Aen. ii.) to explain *delapsus* = 'quum delapsus esset,' and supply, as the object clause after *sensit*, 'se delapsus esse.'

378. *cum voce*; cp. l. 72 above.

379-381. 'As one who unawares in some rough thicket has crushed a snake with heavy tread (*humi nitens*), and in sudden fright shrinks back as it rears its angry crest and puffs its dark neck.' Cp. G. iii. 421; and for a similar picture, Macaulay's 'Lay of Horatius,' stanza 49.

385. *aspirat*, 'smiles upon;' a metaphor for a favouring wind; cp. ix. 525.

388. *dextra*; cp. 'sese tulit obvia' i. 314. The principle of such constructions, as of 'sensit delapsus' l. 377, is attraction.

390. *in hoste*, 'in the case of a foe;' see below l. 541, and Ecl. viii. 83, note. 'What matters (lit. 'who would ask?') fraud or open fight in dealing with a foe?'

392. *insigne*, as 'insignia' above, refers probably to a 'device' or 'cognizance' upon the shield—'the fairly blazoned shield;' cp. ix. 548. Possibly, however, the *galea*, *clipeus*, etc. are themselves the 'insignia.'

393. *induitur*, middle, 'puts on.'

394. *iuventus*, 'warriors;' cp. l. 348 above, G. ii. 167.

396. *haud numine nostro* seems to explain *immixti Danaïs*, 'under auspices not our own' (without our proper 'numen' to protect us). The gods of Troy had forsaken them, and their temporary success was owing to their disguise as Greeks.

402. 'Alas! men may not trust in gods against their will!' i. e. the numina of the Greeks, to whom they trusted in assuming Greek arms, were not likely to favour them long, and so their success was short-lived.

409. *armis*, abl. 'with points together set;' cp. iii. 222, and l. 383 above.

413. *gemitu*, etc., 'with a groan of rage at the maiden's rescue.'

416. 'As oft-times meets the shock of winds when a hurricane bursts forth.' *rupto*, see on i. 246. *quondam*, above l. 376

417. *laetus* (i. 275), 'Eurus in the pride of his Orient steeds;' cp. Hor. Od. iv. 4. 44 'Eurus per Siculas equitavit undas,' Eur. Phoen. 209 περιβρύτων ὑπὲρ ἀκαρπίστων πεδίων Σικελίας Ζεφύρου πνοαῖς ἱππεύσαντος.

421. *tota urbe*, 'over all the city;' the ordinary ablativus loci, distribution over space (which otherwise would need accus.) being expressed in the word 'totus;' cp. iv. 32, G. iii. 479.

422. *mentita*, 'feigned,' 'counterfeit'—the participle of a deponent used passively, as i. 312, iii. 118, 143, 460, 475, ix. 53, etc. See Roby, Lat. Gr. i. § 734.

423. *ora*, etc., 'mark the accents of a stranger voice'—lit. 'mark the mouths (or lips) discordant in sound from their own.'

424. *ilicet* ('ire licet'), used (1) literally by Plaut. Capt. iii. 1. 9 'Ilicet parasiticae arti in malam crucem;' (2) as an expression of despair = 'all is over,' Ter. Eun. i. 1. 9 'actumst; ilicet; peristi;' (3) 'straightway,' as here, cp. l. 758 below, viii. 223.

426. *unus* strengthens the superl., 'most just of all Troy's sons, most jealous of the right.' Cp. vii. 536, and the similar Greek idiom *μάλιστα μίαν πόλιν ἡδικηκότας* Thuc. iii. 39; *εἰς οἶωνος ἄριστος* Hom. Il. xii. 243; *οὗτός ἐστι πάντων εἰς ἀνὴρ τῶν μεγίστων αἴτιος κακῶν* Dem. de Cor. 275. 16; *εἴν' ἀνδρ' ἰδεῖν ἄριστον* Ἀργείων Soph. Aj. 1340.

428. *aliter*, i.e. they dealt with him as though he had been unjust. 'Heaven's will was not as ours.' Seneca (Ep. 98) recommends his friend upon any loss to say, 'Dis aliter visum,' or rather, 'Di melius.'

431-434. 'Ye ashes of Ilium, ye funeral flames of my kin, bear witness that in your last hour I shunned not Grecian shafts nor any changing blows; and had earned a soldier's death, had it been my fate to fall!' *tela* and *vices* (= 'interchange of blows') convey a general notion of fighting; but whether a distinction between hurling missiles ('*eminus*') and fighting hand to hand ('*cominus*') is intended, is at best doubtful. *manu*, i.e. by prowess, G. iii. 32: death is regarded as the meed of valour.

435. *aevo gravior*, 'laden with years;' see on Ecl. x. 43, and cp. ix. 246.

437. *clamore*, 'by the shouting.' *vocati* agrees with the subject of *divellimur* l. 434, *quorum* . . . *Ulixi* being a parenthesis.

438-441. *ingentem pugnam* and *Martem indomitum* are in apposition, and *sic* (l. 440) is correlative to *ceu* . . . *forent*. 'Here we find a mighty fray, a fight as stubborn as though all else were still (lit. as if the other conflicts were nowhere going on), the Danai pressing to the walls, and the gates beset by foes beneath their pent-house roof'—the '*testudo*' or *συνασπισμός* being formed ('*acta*'). For a description of the '*testudo*' see Liv. xxxiv. 39: and compare with the whole narrative the description of the taking of the Capitol (A. D. 69) in Tac. Hist. iii. 71.

443, 444. *gradibus*, the 'rungs' of the scaling ladders. 'They climb from step to step.' *protecti*, proleptic, 'for protection.' *fastigia*, 'the roof.' Originally = 'a slope' (cp. G. ii. 288); then, as an architectural term, a 'triangular pediment' or 'gable.' Roman houses had no gable-ends; and so when applied to them (as viii. 491) the word merely designates a roof rising to an apex, as distinct from a flat one (below l. 458). Sometimes,

however, it = the pediment of a portico, like that of a temple, attached to the front of a mansion, such as was allowed to Caesar (Cic. Phil. ii. 43. 110).

445, 446. *tecta* (Vat., Med., *b*, *c*, and gramm.) is in apposition to *domorum culmina*, 'the roofs that crown the palace.' Ribb. adopts 'tota' from Pal. (1st hand), *γ*, etc. *ultima*, τὰ ἔσχατα, 'the last extremity.'

448. *illa*, Ribb. from Vat., Pal., *a* (1st hand), and apparently *γ* (1st); *alta*, most editions from Med., *a* (2nd), *b*, *c*, etc. 'Alta' may have been suggested by i. 429 (see on G. ii. 382, 414, Aen. i. 668), as may also the imitation cited from Stat. Theb. v. 424 'magnorum decora alta patrum:' and on the whole, though with some doubt, I follow Ribbeck.

449. *imas* is virtually adverbial (i. 8) 'below,' as distinct from what was going on on the roof.

451. *animi*, 'my spirits:' 'I took fresh heart.' *succurrere* = 'succurrendo' (dat.) or 'ad succurrendum;' see G. i. 213.

453-455. A description of a secret postern-gate, characterized by various expressions: see on i. 175. 'A door there was with hidden entrance, a thoroughfare twixt Priam's courts, a secret postern gate.'

457. *soceros*, i.e. Priam and Hecuba, her husband's parents.

460. *in praecipiti*, i.e. at the edge of the buildings, so as to fall headlong to the ground—'with sheer descent, rising toward the sky from the topmost roof' (or, taking *tectis* of the tower itself, 'with lofty roof').

463. *ferro*, i.e. 'crowbars.' *summa*, virtually adverbial, as 'imas' l. 449; 'where the floor above showed weakened joints.'

465. The change of tense to *impulimus* (perf. of instantaneous action), and the rhythm of this line express the sudden downfall of the tower. *ruinam trahit*, 'comes crashing down;' so 'ruinam dedit' l. 310. For *ea lapsa* [Vat., Med., Pal. 2, *b*, *c*] Ribb. reads 'elapsa' [Pal. 1, *γ*, *a*], but in a sense not elsewhere found; cp. e.g. l. 256 supr., i. 242, G. i. 244, ii. 305.

469. *telis et luce*, hendiadys; 'in brazen armour's flashing sheen.'

471-475. 'As darts some snake into the light—a snake full fed on noxious herbs, whose swollen form lay hid beneath the earth through winter's cold; bright with new youth, its old weeds cast, it lifts its breast and rolls its slimy length uprising to the sun, and flashes in its mouth its three-forked tongue.' Cp. G. iii. 425-439. *in lucem* belongs grammatically to *convolvit*, but is placed first to indicate the main point of the simile (cp. i. 148, vi. 707, xii. 908), thus obviating the necessity for a verb until l. 474. *mala gramina pastus*, Homer's βεβρωκὼς κατὰ φάρμακα Il. xxii. 94. *tumidum* perhaps suggests the poison brewing during hibernation: but it is a common epithet of snakes. *exuviis*, the 'cast-off skin' or 'slough:' cp. Shelley, 'Hellas' *ad fin.*:

'The earth doth like a snake renew
Her winter weeds outworn.'

477. *pubes*, see on G. ii. 167.

480-482. *limina*, of the whole door-way. *fenestram*, 'opening:' cp. Juv. i. 104 'molles in aure fenestrae' (holes for ear-rings); Caes. B. Civ. ii. 9 'fenestrae ad tormenta mittenda' (loopholes); and metaphorically, Ter.

Haut. iii. 1. 72 'quantam fenestram ad nequitiam patefeceris' ('an opening for villainy').

485. *armatos*, i.e. 'the guards' of the palace, l. 449 above.

487, 488. *miscetur*, G. i. 359, Aen. i. 125. *cavae* suggests sound echoing through a hollow space; see above l. 53, and cp. 'Eurydice the rocks and hollow mountains rung.' To suppose that the 'cavaedium' of a Roman house is intended, is to tie the language of poetical description too closely to matters of fact. *aurea*, a poetical epithet of what is lofty or splendid—'aurea Venus' x. 16; 'aurea dicta,' 'golden maxims,' Lucr. iii. 12; 'aureus aether,' 'the golden heaven,' Ov. Met. xiii. 586: cp. Hor. Od. i. 5. 9, ii. 10. 5. For the thought here cp. Tennyson, 'Morte d'Arthur,' 'A cry that shivered to the tingling stars.'

489. Cp. Liv. i. 29 (of the taking of Ardea) 'maestitia ita defixit omnium animos ut nunc errabundi domos suas ultimum illud visuri pervagarentur.'

491. *vi patria*, 'fierce as his sire.'

494. *fit via vi*, 'might wins a way.' Alliteration of the 'v' sound expresses force or pathos; cp. vi. 833, xi. 750, and on the use of alliteration by Latin poets, Munro's *Lucretius*, Introd. to Notes II. *rumpunt aditus*, cogn. acc., 'they force an entrance.'

501. *centum*, unless a round number to express a crowd, must include Priam's fifty daughters and fifty daughters-in-law. *per aras*, 'over,' or 'on the altars;' cp. G. ii. 527, Aen. iii. 631, iv. 56.

503, 504. *spes tanta* [Med., *a, b, c*, Servius] seems better than '*spes ampla*' [Ribb. from Pal., Gud.]: but the reading is an open question. *barbarico* = 'Phrygio,' 'Asiatico,' according to the associations of Greek and Roman writers. So in the passage of Ennius preserved Cic. Tusc. i. 35, and obviously followed by Virgil, Andromache says of Trojan forces, 'adstante ope barbarica,' as Aeneas here calls Trojan gold 'barbaricum.' Cp. Eur. Orest. 1507, where a Trojan captive says, *προσκυνῶ σ', ἀναξ, νόμοισι βαρβάροισι προσπίτνων*: and Hor. Epp. i. 2. 7 'Graecia barbariae (i.e. Asiae) lento collisa duello.'

509-511. *aevo*, see above l. 435, and on Ecl. x. 43. *arma*, the 'lorica,' as xii. 8. *cingitur*, middle; *ferrum* being a cogn. acc.

512. Virgil has in mind the 'atrium' of a Roman house, with its 'compluvium' or opening in the roof to let out the smoke. The altar (of Ζεὺς ἑρκειος) is represented as under this opening, where the 'impluvium' would stand, with shrubs planted round it, as in the 'patio' of modern Spanish houses. Cp. vii. 59; Hor. Od. iii. 10. 5 'nemus Intra pulchra satum tecta,' Stat. Silv. i. 3. 59 'Quid te, quae mediis servata penatibus, arbor, Tecta per et postes liquidas emergis in auras.'

518, 519. *ipsum*, i.e. even the old man. *mens dira*, 'wild thought,' 'infatuation,' cp. G. i. 37.

521. *defensoribus*, i.e. Priam's arms. Not even Hector, says Hecuba, could save us now by force of arms; our only hope is in the sanctuary; cp. iii. 260, 261, Con. quotes (from Henry) Aesch. Supp. 188-190, and Shakespeare 'Coriol.' i. 1. 68 'Your knees to them (the gods) not arms must help.' A wrong interpretation of 'defensoribus istis,' 'defenders such as

you,' has obtained currency in the proverbial application of this line (apart from its context) to doubtful or undesirable allies.

526. *Pyrrhi*, subjective gen., 'death at Pyrrhus' hands.'

528, 529. *lustrat*, see i. 607. *infesto vulnere*, 'in act to strike,' with blow, as it were, ready levelled against him, as in the common '*infesta hasta*.'

531. *evasit*, from the corridors to the open 'atrium.'

533, 534. *media in morte*, 'in the very grasp of death;' cp. Cic. Verr. v. 6. 12 '*ex media morte eripere*,' and the use of *medius* as '*ipse*,' G. iii. 351, note. *pepercit*, see on i. 257.

535, 536. *at*, '*indignantis*,' introducing prayers or imprecations, Hor. Epod. 5. 1; Catull. iii. 13 '*At vobis male sit*.' 'Now may heaven, he cries, for such foul deed as thine—if indeed there be mercy above, to heed such crimes . . . ' *pietas*, usually of dutiful feeling to a superior; here and v. 688 of the reciprocal feeling of gods to men, cp. iv. 382, and v. 688.

539. *fecisti* with *infin.* = 'cause to,' where the idea is not of design, but only of effect; cp. Lucr. iii. 101 '*quod faciat nos Vivere cum sensu*' (of physical causes). *foedasti*, etc., 'hast defiled a father's eyes with the sight of death'—contact with the dead, or even the sight of a corpse, being held by Romans (as by Jews) to defile a man.

540, 541. *mentiris*, because one so cruel could not be sprung from an heroic father, cp. iv. 365. *in hoste*, see on Ecl. viii. 83. *iura*, etc. 'He revered (regarded with a blush) good faith, the suppliant's due.' *fidemque* explains *iura*, and *supplicis* is objective genitive, as '*nostri cura*' l. 595; cp. l. 413 above, Ecl. viii. 18.

543. *reddidit*, 'gave up,' i. e. as its due to the tomb; see on iii. 333.

546. *nequiquam*, as only piercing the leather covering of the shield.

547. *referes*, almost = imperative, cp. ix. 742.

554, 555. Some place the pause after *Priami*, taking *fatorum* with *sorte*: but *Πριαμικὰ τύχαι* were almost proverbial, as in Arist. Eth. Nic. i. 10. 14, and are dwelt on by Homer, Il. xxiv. 255 sqq., 493 sqq., 543 sqq. In any case *Priami fatorum* is more forcible. *tulit*, see Ecl. ix. 51.

556-558. *populis*, dat. as '*urbibus*' viii. 65, '*populis*' x. 203; 'once for (i. e. over) so many nations and lands the haughty lord of Asia.' For *iacet*, etc. cp. Lucan. Phars. viii. 820-822 (of Pompey's death), and Dryden's paraphrase of Virgil:

'On the bleak shore now lies the abandoned king,

A headless carcase and a nameless thing.'

560, 561. *subiit*, sc. '*mentem*.' *aequaevum*, 'an old man like him (Anchises).'

564. *copia*, sc. '*militum*,' cp. xi. 834.

567-588. These lines are absent from Med., Pal., γ, α, β, c, (Vat., Rom. wanting); and according to Servius, were struck out by Varius and Tucca—which, if true, weakens the argument from external evidence (otherwise so strong) against them. Other objections taken are (1) the inconsistency with the account of Helen in vi. 515 sqq.; (2) the number of harsh or unusual expressions (e.g. in ll. 576, 579, 585-587); (3) that Virgil would not make his hero think of killing a defenceless woman. But (1) and (2) tell

as much the other way; for an imitator would be careful to avoid inconsistency in matter and style: and (3) is an idea of later times—see on l. 583. The passage, as a whole, is Virgilian in spirit and style; the transition without it would be very abrupt; and the speech of Venus which follows (ll. 594-601) seems to presuppose it.

567, 568. *iamque adeo*, see on G. i. 24. *super . . . eram*, tmesis, as Ecl. vi. 6, Aen. vii. 559. *servantem*, 'abiding in,' cp. G. iv. 459.

572, 573. *Danaum*, subjective gen. *Erinys*, cp. Aesch. Ag. 749 *νυμφόκλαυτος Ἐρινύς* (of Helen).

574. *aris invisā sedebat*, 'sat crouching like a hated thing' (Con.).

576. *ulcisci*, on the construction see note to G. i. 213. *sceleratas poenas*, 'punishment for crime;' cp. 'sceleratus vicus,' 'sceleratus campus,' where the partic. implies connection with crime; so 'scelerata terra' iii. 60, 'sceleratum limen' (of Tartarus) vi. 563. Gossrau explains 'unholy vengeance,' i. e. killing her at the altar.

577, 578. *Mycenae* and *Sparta*, as in i. 650, seem to be confused; or rather, used loosely to designate Greece. Tyndareus, Helen's father, was king of Sparta till he resigned it to Menelaus. *ibit regina*, 'shall march in triumph as a queen.'

579, 580. *coniugium*, i. e. 'conjugem,' cp. xi. 270. *patres* = 'parentes,' cp. 'soceros' l. 457. *natos*: whether Helen had only one child (as Hom. Od. iv. 12) or more, or whether both her parents were at this moment alive, is immaterial to the general meaning of the passage—'is she to see her home and kindred again?' *comitata ministris*, see on i. 312.

581, 582. *occiderit*, 'shall Priam have fallen' etc. . . . 'only that Helen may return?' 'Is it for this that Priam fell?' cp. iv. 591. *sudarit*, 'reeked.'

583, 584. The sentiment of Aeneas is like that of Arruns, xi. 790 sqq.—'To kill a woman brings no honour; but neither does it bring discredit if she deserve death.' That it is mean and cowardly to kill a woman at all is a feeling of later times than Virgil's own, much more than those of which he writes. *foeminea in poena*, abl. of circumst. = 'in poena foeminae.'

585-587. *nefas*, 'the abomination,' so of a monstrous thing, 'Eumenides Stygiumque nefas' Lucan. vi. 695; and as an exclamation, Aen. vii. 73, viii. 688, x. 673; Hor. Od. iii. 24. 30; Catull. lxviii. 91. *merentis*, oblique genitive with *poenas* = 'vengeance on a guilty woman' (the more usual phrase being 'de merente'). Con. takes 'merentis' as acc. plur., explaining on analogy of 'sceleratas poenas:' but this attributes to Virgil the use of a very harsh expression, unnecessarily. For *laudabor* with infinitive ('quod exstinxī' or 'qui exstinxerim' being the more usual construction), cp. Pers. i. 86 'doctas posuisse figuras Laudatur.' *explesse* with gen. as 'implentur' i. 215. *ultricis flammae*, 'the fire of vengeance.' *satiasse*, etc.; for the common idea of gratifying the dead by posthumous vengeance, see iv. 387, x. 519, xi. 180. xii. 948.

589-592. 'When, brighter seen than e'er before, my mother dear stood forth to view, flashing in clear radiance through the gloom, her godhead all confessed, with the mien and stature that in heaven are seen.' *refulsit*, see i. 402; and cp. Milton, 'Arcades,' i. 2-4:

'What sudden blaze of majesty
Is that which we from hence descry,
Too divine to be mistook?'

595. 'Why so mad? whither has fled your love for me?' cp. G. iv. 324. Venus seems to identify herself with the family (of Aeneas) sprung from her (cp. i. 251): Aeneas, by losing self-command and neglecting them, is neglecting her.

597. *superet* = 'supersit'; see on Ecl. ix. 27.

599, 600. *ni resistat*, etc. This form of conditional sentence implies that the care of Venus is still exercised continuously—'were not my care yet standing in the way, the flames might already have seized,' etc. *hauserit*, like *διαφύσσειν* Hom. Il. xiii. 508, Od. xix. 450: lit. 'drain the blood of' and so 'devour,' 'destroy,' cp. x. 314.

601-603. 'It is not, as you think (*tibi*), Laconian Helen's beauty, nor Paris with his guilt, 'tis Heaven's stern will—yes Heaven's—that o'erturns this goodly heritage.' Paris and Helen are but instruments of divine vengeance: cp. Hom. Il. iii. 164.

605, 606. *umida*, etc., 'spreads its dank pall around.' *tu ne qua*, etc., i. e. obey your mother, who thus shows you that it is in vain to oppose the will of Heaven. The command is given l. 619.

610. In Homer (Il. xii. 27 sqq.) Poseidon, i. e. the sea, destroys the searpart of the Greeks: in Virgil this mythological idea has developed, and Neptune is an agent in the destruction of Troy. So Homer's *ἄρπυιαι* ('stormwinds') become Virgil's Harpies (Aen. iii. 210 sqq.).

612, 613. *Scaetas*, plur. as in Homer, *Σκαίησι πύλῃσι*. Dr. Schliemann claims to discover traces of a double gate, one inside the other at a distance of a few feet, and so to account for the plural. The Scaean gate led to the shore and the Grecian camp. *prima*, 'in the van.'

616. *nimbo*, etc. 'Flashing from her storm-cloud, and with Gorgon grim.' The aegis of Pallas typifies the whirlwind that drives the storm. So in Il. xvii. 593 Zeus shakes his aegis, and a storm follows; and *αἰγίς* = a storm in Aesch. Cho. 592; cp. *ἐπαιγίζω* of a rushing wind, Il. ii. 148, Od. xv. 293. *effulgens*, i. e. with lightning from the cloud. Some, objecting to the idea of brightness in connection with *nimbus*, prefer a variant 'limbo' (mentioned by Servius) = the 'border' or 'hem' of the 'peplus' worn by Pallas, and so the robe itself. *saeva*, abl. with 'Gorgone;' cp. Hom. Il. xv. 308 (of Apollo) *ἔχε δ' αἰγίδα θούριν*.

617. *secundas*, 'victorious,' see on Aen. i. 156.

619. *eripe*, 'snatch hasty flight;' cp. 'corripuere' i. 418, 'rapit' G. ii. 153, Aen. vii. 725.

622. *facies*, 'forms' or 'shapes,' cp. i. 658. The expression, slightly misunderstood, probably suggested to Milton the 'dreadful faces' at the gates of Paradise ('Par. Lost,' xii. 644). Virgil perhaps reflects Lucr. iii. 18 'Apparent divum numen;' see on Ecl. x. 54.

626-631. This simile may have been suggested by that in Hom. Il. iv. 482 sqq., of a falling warrior compared to a poplar cut down: but the details are Virgil's own, and well illustrate his originality and descriptive power. *illa usque minatur*, etc., 'it still keeps nodding to its fall, and,

trembling in every leaf, bows its shaking crest, till, yielding at length to the blows, it gives a last loud groan, and uprooted falls crashing on the heights.' Cp. Juv. iii. 256 '(arbores) nutant alte populoque minantur.' **congemuit**, perf. of instantaneous action. **avulsa**, i.e. by ropes from its base: or perhaps with **iugis**, 'from the heights.'

633. **expedior**, 'reflexive,' 'I make my way;' cp. Hor. Od. iv. 4. 75.

637. **excisa**, cp. 'excidio' i. 22. Con., who there writes 'excscidio' (see note), here approves the conjecture 'excissa.' See on v. 785.

638-640. **vos o**, etc. 'Ye, in whose blood is the vigour of youth, whose powers are firm in their native strength—'tis for you to think of flight.' For the construction of **aevi** see on G. iii. 189; for its meaning, Ecl. x. 43. **agitate**, see on G. iii. 287.

643. **excidia**, see note to i. 22. The allusion is to the destruction of Troy by Hercules in the reign of Laomedon.

644. 'O bid my body thus, e'en thus, laid out for burial a last farewell and go.' The expressions **positum** (G. iv. 303, Aen. iv. 681, xi. 30), **affati** (of the 'conclamatio' or cry 'vale, vale'), and **corpus** are all significant: Anchises says that he is as good as dead.

645. **manu**, i.e. 'in battle,' see above l. 434. Anchises, weary of life, will throw himself on the enemy, who will pity him and put him out of his misery, if only for the sake of spoil. **facilis**, 'easily borne,' of little moment. For the feeling about loss of burial see vi. 325, 333, 365; Hor. Od. i. 28; Soph. Antigone.

648. **demoror**, 'keep my years wasting,' i.e. 'linger on my life;' cp. iii. 481, x. 30; Hor. Od. iii. 27. 50 'impudens Orcum moror.'

651-653. **effusi**, 'bathed in tears,' cp. xii. 130. On the idea 'oramus,' to be supplied from the context, depends the 'petitio obliqua' **ne vellet. fato urgenti incumbere**, 'to add fresh weight to the load of fate:' cp. 'urgente ruina' xi. 888, Liv. iii. 16 'id prope unum maxime inclinatis rebus incubuit.'

656. **fortuna** = *καίρὸς*, cp. G. iii. 452.

658. **sperasti**, see on Ecl. viii. 28. **tantum nefas**, 'so vile a thought.'

660, 661. **sedet hoc animo**, 'this is your fixed desire.' Cp. iv. 15, v. 418. **isti leto**, 'the death you wish.'

663. 'The slayer of the son before his father's eyes, the slayer of the father at the altar.' On pres. **obtruncat** (and perhaps 'eripis' l. 665) see above l. 275. **pātris, pātrēm**, cp. Lucr. iv. 1222 'quae pātribus patres,' ib. 1259 'liquidis et liquida' (where see Munro's note); Hor. Od. i. 32. 11 'et Lycum nigris oculis nigroque.' Such contrasts of quantity seem to have pleased the ear—so Homer's Ἄρες, Ἄρες βροτολογιγέ (Il. v. 31), which Martial, ix. 12. 14-17, seems to think impossible in Latin. Cp. also Aen. iv. 271, note.

664. 'Was it all for this, your rescue of me . . .?' **erat**, because Venus' resolve is past. **quod**, acc. of resp., 'as to which;' hence its ordinary use as conjunction. Cp. Prop. ii. 24. 17 'Hoc erat in primis, quod me gaudere iubebas?'

669, 670. **sinite**, etc., 'let me return and renew the fight: never shall we all die unavenged to-day,' i.e. I at any rate will die hard. **numquam hodie**, see on Ecl. iii. 49.

675. *in omnia*, sc. 'discrimina.'

680. Ribbeck and Conington think that '*subitum*' (Vat. and Servius) is required by the sense, as *subito* (Med., Pal., Ver., γ, β, etc.) could hardly be coupled with *dictu mirabile*: instancing G. iv. 554, Aen. viii. 81, where MSS. give '*subitum*.' But, on the other hand, cp. v. 522, x. 734.

683. *apex*, 'a cone of flame,' x. 270: so Ov. Fast. vi. 635 (of Vulcan owning the paternity of Servius Tullius) '*Signa dedit genitor tum quum caput ipse corusco Contigit, inque coma flammeus arsit apex*,' Met. x. 278, 279 '*amici numinis omen, Flamma ter accensa est, apicemque per aëra duxit*.' Cp. Liv. i. 39 '[Servio] puero dormienti caput arsisse.' *apex*, originally = 'top,' then for the rod at the top of the flamen's cap, the cap itself, and any head covering ('*regum apices*' Hor. Od. iii. 21. 20)—so metaphorically Od. i. 34. 14. *molles comas*, 'waving locks,' cp. Ecl. ii. 50.

690. *aspice*, see on i. 526. *hoc tantum*, 'tis my one prayer.' Ribb., Kenn., etc. connect *hoc tantum* as cogn. acc. with *aspice*, 'look on us this once:' and Gossr. takes it with *meremur*. Statius and Claudian (quoted by Con.) seem to have understood the words as here punctuated.

692-694. *subitoque*, etc. is virtually a temporal clause, see on Ecl. vii. 7, G. ii. 80. *intonuit laevum* (so ix. 630), a good omen in Roman augury, see Cic. Div. ii. 39. 82. *multa cum luce* with *facem ducens*, 'a meteor shot down from heaven through the darkness with a train of dazzling light.'

697. *signantemque vias*, 'marking its track' (along the sky), cp. v. 526; not the path Aeneas is to take. It is coupled to *claram*, not (as Con.) to *labentem*. *sulcus*, as if the trail of the star ploughed up the heavens. *limite*, cp. G. ii. 278. 'Its track makes a line of gleaming light.'

706. *aestus*, acc. pl. 'the surging flames.'

707. *imponere*, imper. pass. in middle sense; so '*velare*' iii. 405.

713, 714. *egressis*, dat. *ethicus*, cp. i. 102. *desertae*, 'lonely' (the temple being in a lonely spot); cp. iii. 646, xi. 843; Tib. i. 1. 11 '*Nam veneror, seu stipēs habet desertus in agris, Seu vetus in trivio florea sarta lapis*.'

719. 'I may not touch them, till I have washed me in the running stream.' The idea of pollution incurred by war and bloodshed is common: cp. 1 Chron. xxiii. 8 'Thou shalt not build a house unto me, because thou hast shed much blood upon the earth in my sight.'

722. *insternor*, middle, as '*accingor*,' etc.

725, 726. *opaca locorum*, see on i. 422. *dudum*, 'but now;' see above l. 103.

731. *viam*, cogn. accus. with *evasisse*, sc. '*ex urbe*;' 'to have made good my way out' (of the city).

735. *male*, see on G. i. 105. 'Some power unkind bereft me of my wildered mind' (Con.).

737. *regione viarum*, 'direction of our path:' cp. vii. 215, ix. 385, xi. 530; Lucr. i. 958, ii. 260. *regio* ('*rec-tus*'), originally = a 'straight line' or 'direction;' so Cic. Verr. ii. 5. 68 '*de recta regione deflecto*;' and adv. '*e regione*,' 'in a straight line.'

738, 739. *misero*, sc. '*mihi*' (dat. incomm.). *fato erepta*, applies to

all three alternatives, *substitit*, *erravit*, *resedit*; the order of sense being 'fato erravit Creusa substititne,' etc. The indicative mood in a dependent interrogation is unusual, except in certain formulae (see on Ecl. iii. 103); and perhaps may be explained here by regarding the construction as beginning with a direct question—'Did she . . .' etc.?—and then, by the addition of *incertum*, assuming the form of an indirect question, but without the usual change to subj. mood. Gossrau puts a question at *resedit*: Ribbeck conjectures 'fato mi erepta Creusa. Substitit . . .'

744. *fefellit*, ἔλοθεν οὐ συνεσπομένη, 'her companions knew it not.'

745. A hypermetric verse; see Introd. IV, p. liv, and cp. G. i. 295.

750. *stat*, 'I am determined;' so '*sedet*' l. 660.

754. *lumine*, 'with my eye;' an unusual meaning in sing., but cp. iii. 635, viii. 153.

755. *animos*. Ribb., from Med., Pal., *a*, reads '*animo*' (sc. '*est*'); but the words are written without break *ANIMOSIMVL*, and one '*s*' might easily drop out.

756, 757. *tulisset*, *oratio obliqua*, as in l. 94 above, *refero* being historic present.

758. *ilicet*, see above l. 424.

762. *Phoenix*, the teacher and friend of Achilles, Il. ix. 424 sqq.

767. This sudden break in the continuous flow of hexameters might well be intentional, as though Aeneas were overcome by the picture he has just called up, of Trojan spoil and captives. *iactare*, see on i. 102.

772. Augustine cites this verse as typical in its majestic rhythm of the beauty of Pagan art, from which the Christian must flee.

773. *nota maior*. Great stature is attributed to shades and apparitions as being supernatural; hardly (as Con. suggests) as being no longer 'cribbed, cabined, and confined' by the body. Cp. Ov. Met. ix. 269 '*ubi mortales Tirynthius exuit artus, Parte sui meliore viget maiorque videri Coepit.*'

774, 775. *stetērunt*, see on Ecl. iv. 61. *affari*, historical infin.

778. Pal., γ (1st), *a*, *m*, give '*te comitem hinc asportare*,' the scansion of which Servius corrects by transposing the words as in the text, mentioning the var. lect. '*portare*' (Med.). Other MSS. omit *hinc*. Forb. and Gossr. read '*nec te comitem portare*,' as likely to represent the original text from which the others were corrupted: but, as Con. remarks, '*asportare*' is less likely to be a substitute for '*portare*' than vice versa.

779. *ille*, 'the mighty ruler;' so vii. 10, x. 875.

780. An example of *zeugma*: '*obeunda*,' or some such thought, must be supplied from *arandum*.

781, 782. *ubi*, etc., 'where Lydian Tiber flows with gentle tide between lands rich in brave men.' *Lydius*, i.e. '*Tuscus*' (xi. 316), according to the traditional origin of the Etruscans from Lydia, cp. viii. 499, ix. 11, x. 155. This tradition, first recorded by Herodotus (i. 94), and repeated by many Roman writers (see for examples Hor. Sat. i. 6. 1; Tac. Ann. iv. 55; Plutarch, Romulus 25, etc.), was discredited by Dionys. Halic. (i. 28. 30), who maintained that the Etruscans were *αὐτόχθονες*: but modern research into Etruscan monuments and art points clearly to their Oriental affinities. See Dennis, 'Cities and Cemeteries of Etruria' (ed. 1878), Introd. pp.

xxxiv. sqq. *agmine*, of a moving line of waters, see on G. iii. 423. *virum* gen. after *opima*, as 'dives opum' G. ii. 468.

784. *Creusae*, objective gen., cp. i. 462.

788. *deum genetrix*; Cybele, a Phrygian goddess, and worshipped on Mount Ida; iii. 111, vi. 785, ix. 618, x. 252; Catull. lxiii. (where see Ellis). *detinet*. 'The speech of Creusa is artfully contrived to exculpate the hero from all blame for her loss, and to make his second marriage with Lavinia seem the performance of a divine command' (Storr). Her prophecy about Italy is apparently forgotten in iii. 7, 154, 172, etc., an inconsistency which suggests that Book ii. was written before iii, and which would have been remedied had Virgil lived to revise the poem.

792-794. Cp. Hom. Od. xi. 206-209, of Ulysses trying to embrace his mother's shade: and below vi. 700.

795. *sic*, i. e. having lost Creusa: see on i. 225.

798. *pubem*, 'a host gathered for exile.'

799. *animis*, etc., 'ready in heart and fortune.'

803, 804. *opis*, 'of rescue.' *cessi*, i. e. 'de loco'; 'I turned, and lifting up my sire, made for the mountain.'

AENEIS.

LIBER TERTIUS.

Aeneas goes on to tell the story of his seven years' wanderings (cp. i. 755, v. 626), suggested, of course, by the wanderings of Odysseus in Od. ix-xii: Thrace, Delos, Crete, the Srophades Islands, Epirus, the coasts of South Italy, and Sicily being the main stages. As Homer's mythical geography had become part of the stock of epic commonplace, a certain similarity of detail in the two accounts would be inevitable: yet the two lines of adventure only meet in one place, the land of the Cyclops; and there Virgil does not repeat Homer's story, but appropriates it, and makes Aeneas reap the fruit of Odysseus' experience. Polydorus was suggested by Euripides' Hecuba; and the Harpies by Apollonius; but the scene at Delos (ll. 73-117), the vision of the Penates (ll. 147 sqq.), and the meeting with Andromache (ll. 300 sqq.) seem to be original. For a chronological arrangement see Con. Intro. to Book III. *ad fin.*

3. *humo*, 'from the ground,' i.e. utterly.

4. *diversa*, 'a distant place of exile and a lonely (i.e. unoccupied, cp. ii. 714) shore.' For *diversa* = 'remote,' cp. xi. 261, xii. 621; and Tac. Ann. iv. 46 'fore ut in diversas terras traherentur.'

5. *sub ipsa* defines the exact point, 'just under Antandrus;' i.e. at the point where the town lies between Mount Ida and the sea.

7. *incerti*, see on ii. 788.

9, 10. *et*; see on Ecl. vii. 7, G. ii. 80. *cum* = 'et tum,' καὶ τότε δῆ: cp. vi. 91, 105; and 'qui' = 'et ille' Catull. iii. 11.

12. *magnis dis* seem here and viii. 679 to be distinguished from the 'penates,' who were 'minores di.' Vesta apparently was one of the 'magni di.' In ii. 296 Hector brings her from the temple (cp. l. 293); in ii. 320 Panthus brings from the citadel to Anchises' house 'sacra victosque Penates;' and in ii. 717 Aeneas has with him 'sacra, patriosque penates.' In iii. 148 Aeneas sees in vision 'effigies sacrae divum Phrygiique penates;' in v. 744 he worships 'Pergameum Larem et canae penetralia Vestae;' in ix. 258 Ascanius adjures Nisus 'per magnos Penates, Assaracique Larem et canae penetralia Vestae.' *Penates et magni di*, or 'Penates et Vesta,' seems thus a poetical phrase for the guardians of the national hearth, transferred, according to the general conception of the Aeneid, from Troy to Rome.

13. *Mavortia*, sacred to Mars; Hom. Il. xiii. 301.

15. 'Hospitable of old to Troy, with friendly intercourse'—lit. 'an old hospitable resort and allied household gods,' *hospitium*=(1) relations between 'hospites,' 'hospitality,' as iii. 83, iv. 51; (2) entertainment shown, Cic. Att. ii. 16. 4 (Watson 10) '*hospitio agresti*,' and Hor. Sat. i. 5. 2 '*hospitio modico*;' (3) place of entertainment, as here, cp. i. 540, G. iii. 343; Juv. iii. 166, vii. 69: and the French *hospice*.

16. *dum fuit*, see on i. 268.

18. *Aeneadas*. Aenos at the mouth of the Hebrus is mentioned by Homer (Il. iv. 520), and its foundation can hardly have been attributed to Aeneas. Virgil may have confused it with Aeneia in Chalcidice (Hdt. vii. 123; Liv. xl. 4), which claimed Aeneas as its founder—a claim which, like the whole connection of Aeneas with Sicily, seems to have grown out of the worship of *Ἀφροδίτη Αἰνείας* (of Aeneia or Aeneium—a mere local epithet).

19. *Dionaeae matri*, 'my mother (Venus), Dione's daughter;' see Ecl. ix. 45. *divis*, 'the other gods;' cp. *ᾧ Ζεῦ τε καὶ θεοῖς*.

22, 23. *tumulus*, of sand, heaped over the unburied body of Polydorus; see Eur. Hecuba. *hastilibus*, 'spear-shafts,' cp. G. ii. 448; and for 'myrtles' on the sea shore, G. ii. 112, iv. 124.

24. *silva*, 'of thick leafy growth;' see on G. i. 76.

30. For other expressions used by Virgil to denote the effect of sudden terror see i. 92, ii. 774, iii. 259, 308, iv. 280.

31, 32. *lentum*, 'pliant;' see on Ecl. i. 4. *convellere*='ut convellam,' see on G. iii. 46, Aen. i. 527. *penitus temptare*, 'search to the utmost.'

36. *secundarent*, *petitio obliqua* after *venerabar*, 'I worshipped . . . praying them to make the vision propitious and lighten the omen.'

38. *genibusque*, etc., 'and plant my knees against the sand'—i.e. the mound in which the shrub is firmly set.

42, 43. *parce*, with *infin.*='noli,' cp. Ecl. iii. 94; so '*fuge quaerere*' Hor. Od. i. 9. 13, '*fuge suspicari*' ib. ii. 41. 22, '*fuge credere*' Lucr. i. 1052, '*mitte loqui*' Hor. Epod. 13. 7, '*mirari mitte*' Lucr. vi. 1056, '*absiste*' Aen. vi. 399, viii. 403. *scelerare*, i.e. by disturbing a grave. *non me*, etc., 'know that Troy bore me of no alien stock; Trojan is the blood that flows from this stem.' *tibi*, dat. ethicus. *aut*='neque,' the negative being carried on from the preceding clause; cp. x. 529. '*Neque externus hic cruor manat*' is the sense.

44. *avarum*, 'in quo avari sunt;' cp. i. 355 (Gossr.). See below ll. 49-57. Savonarola is said to have been determined to abandon a worldly for a religious career, by the voice of warning always repeating to him this line. (Sellar, 'Virgil,' p. 412.)

45, 46. *hic . . . textit*, 'here was I slain and covered with an iron growth of spears, and the sharp darts grew into a tree.' *seges*, cp. G. ii. 142, Aen. xii. 663. *iaculis increvit acutis*='et iacula (quibus confixus sum) increverunt.' For the abl. cp. G. i. 180.

47. *ancipiti formidine*, 'with fear and doubt' (whether to go or remain).

50, 51. *infelix*, 'hapless' (in his end, just related). *Threicio regi*, Polymestor; Eur. Hec. 7. *furtim mandarāt*, ὑπεξέπεμψε, ib. 6.

54. *res*, 'the side of Agamemnon,' cp. xi. 400. *victricia*, an example of false analogy, the feminine *victrix* being treated as an adj., like 'felix.'

57. *sacra*, 'accursed;' cp. Hor. Epod. 7. 20 'Remi Sacer nepotibus cruor,' 'horribilem et sacrum libellum' Catull. xiv. 12. The word is used of persons in Plautus; of things, not before Catullus: see Ramsay on Plaut. Mostell. iv. 3. 4.

60, 61. *scelerata*, see on ii. 576. *linqui*, MSS: 'linquere' Donatus on Ter. And. prol. 16. It is not deponent, but passive, introduced for variety; cp. Ecl. vi. 85, Aen. v. 773, xi. 84. *hospitium*, see on l. 15 above.

62. *instauramus*, 'we celebrate.' The word need not imply *fresh* rites; see on iv. 63.

63. *arae*. Two altars (inscribed 'Dis Manibus') seem to have been the usual number; Ecl. v. 66, Aen. iii. 305, iv. 610, v. 81.

65. *de more*. Gossrau on l. 369 below points out that Virgil constantly uses this or similar expressions ('ex more,' 'more,' 'in morem,' 'ordine,' 'rite') in describing sacred rites, with the intention probably of commending to his countrymen, on the ground of antiquity, the rites and practices of the old Roman religion, the restoration of which was part of the policy of Augustus (Aen. viii. 678, 716; Hor. Od. ii. 15 20, iii. 6; Sellar, 'Virgil,' pp. 13, 14; Nettleship, 'Suggestions,' pp. 38-40). *de more* thus virtually = 'Romano more.'

67, 68. *sacri*, 'sacrificial,' cp. v. 78. *animamque*, etc., 'we lay the spirit in its tomb, and invoke it with the last loud cry' ('conclamatio,' see ii. 644). Virgil here reflects the Roman idea that the souls of the departed were shut up in the tomb, cp. iv. 34; Ov. Fast. v. 451 'Romulus ut tumulo fraternas condidit umbras:' while in Aen. vi. he adopts the Greek idea, that they went to Hades. The language and rhythm of l. 68 reflect Lucr. iv. 576 'Quaerimus, et magna dispersos voce ciemus;' see on Ecl. x. 54. For the cry of 'vale' see on vi. 231.

69, 70. *placata* . . . *dant*, see on i. 63; and for the idea of the winds causing calm, Ecl. ii. 26. *lenis crepitans*, 'gently rustling,' see on G. i. 163.

74. An imitation of Greek rhythm, cp. Ecl. ii. 24, viii. 53, Aen. vii. 631, ix. 447, and Hom. Il. i. 1 Πηληιάδεω Ἀχιλῆος. The island is Delos.

75, 76. *Arquitenens*, Med., Pal., γ, a (1st), c (1st). Macrobius (Sat. vi. 5) testifies to 'Arcitenens,' which most editors adopt: but though 'arqus' ('arcus') is not found in Virgil, the archaic form might have remained in the title of a god. Apollo is *pious*, 'dutiful,' as fixing the unsettled island for his mother Latona. *revinxit e Mycono*, 'fastened to;' cp. 'religare ab' vii. 106. The Latin and English idioms look at the act from different points: so 'a dextra' = 'on or to the right.' Myconos is called 'humilis' by Ovid. Met. vii. 463, and is not really lofty; whence some have read 'Gyaro celsa Myconoque.' But Virgil had no personal knowledge of these islands; and Latin poets are apt to call all islands high (see ix. 715). Ancient writers generally had little notion of accurate description of localities—e.g. Polybius on Hannibal's passage of the Alps: see Bosworth Smith, 'Carthage and the Carthaginians,' pp. 188, 189.

80. 'King Anius, king of men and priest of Phoebus in one' (idem): a mythical personage, introduced more at length in Ov. Met. xiii. 631-703.

82, 83. *agnovit*, Vat., Pal., γ, α, β; testified to by Donatus: 'agnoscit' Med., ε. The present agrees better with the context; but the perf. may imply instantaneous action (G. i. 330), 'knew at once.' *hospitio*, see on l. 15 above.

85. *propriam*, 'lasting,' cp. Ecl. vii. 30. *Thymbrae*, of Thymbra in the Troad, where was a shrine of Apollo; cp. G. iv. 323.

87, 88. Repeated from i. 30. *quem sequimur?* cp. ii. 322.

92. *cortina*, the sacred 'tripod,' made in the shape of a cauldron.

95. *ubere laeto*, 'with fertile soil;' G. i. 1, ii. 185, 234, 275: and for the application to Italy, Aen. i. 531, ii. 782.

97, 98. Cp. Poseidon's prophecy, Hom. Il. xx. 307.

106. *habitant*, 'men dwell in.'

107-109. *maximus pater*, 'our first ancestor;' cp. the use of 'maiores.' *optavit*, 'chose,' cp. i. 425.

111-113. *mater*, 'the Mother (of the gods) that dwelleth on Cybela.' *cultrix*, see on G. i. 14, and cp. Catull. lxiv. 300 'cultricem montibus Idri;' Plaut. Amphitr. v. 1. 13 (l. 1065) 'Et tibi et tuis propitius caeli cultor advenit.' *Corybantia aera*, G. iv. 151; Hor. Od. i. 16. 8. *hinc fida*, etc., 'hence the rites wrapt in faithful silence'—i.e. the mysteries of the 'Megalesia' (Liv. xxix. 14); cp. Hor. Od. iii. 2. 25 sqq. *leones*, x. 253; Lucr. ii. 601 (cp. the whole description of the rites of Cybele which follows); Soph. Phil. 399 Ἰὼ μάκαιρα ταυροκτόνων Λεόντων ἔφεδρε. The worship of the 'Magna Mater Idaea' came from Pessinus in Phrygia B.C. 236: the Phrygian Cybele being confounded with the Cretan Rhea, mother of Jupiter.

118. *honores*, see on G. iii. 486.

122, 123. *Idomeneā* (Ἰδομενῆα), Gk. acc. of 'Idomeneus.' *deserta*, 'deserted,' not as above l. 4. *hoste*, etc., 'no enemy is therein, the home abandoned is ready to our hand.' Virgil speaks as if not only Idaeus, but the Cretans also, had gone. Ribbeck transposes ll. 128, 129 to follow l. 123, 'a specious but not certain change' (Kenn.).

125. *Bacchatam*, cp. G. ii. 487; and on its passive force, Aen. ii. 422. *iugis*, abl. of respect: 'the hills of Naxos where the bacchanals roam.'

127. *et crebris*, etc., 'the seas that form round many an isle.' 'concita', MSS. and Servius, who says, 'naturale est, ut concitiora sint maria vicinitate terrarum:' Con. prefers *consita* ('consero'), 'thickly set' or 'studded with islands,' thinking that the 'Sporades' are meant, as distinct from the Cyclades already mentioned. But 'Cyclades' probably represents the Aegean islands generally; cp. Shelley, 'Hellas,' *ad fin.*:

'Where fairer Tempes bloom, there sleep

Young Cyclads on a sunnier deep;'

and Hor. i. 14. 20 'interfusa nitentes Vites aequora Cycladas.'

129. *petamus*, *petitio obliqua* after *hortantur*.

131. *Curetum*, the ancient priests of Jupiter in Crete.

134. *tectis*, abl. of respect—'rear a high-roofed citadel.'

135, 136. *ferē* refers to the next two clauses as well as that in which it stands. 'Now all was well nigh done—our ships drawn up, our men en-

gaged in marriage and fresh tilth.' Wagner, thinking *fere* unintelligible, suggests 'Iam Berecyntheo. *conūbiis*,' see on i. 73.

137-139. 'I was making laws and assigning homes; when suddenly the expanse of heaven was blighted, and there fell on human frames a wasting sickness, on trees and crops a piteous blight—a very year of death.' *iura dabam*, see on i. 292, 246. *corrupto*, abl. abs.; cp. *Ecl.* vii. 57 note, *G.* iii. 478; *Lucr.* vi. 1124.

140, 141. *linquebant*, cp. v. 517; *Lucr.* v. 989 'Dulcia linquebant labentis lumina vitae,' *Cic. de Suo Cons.* 24 'vitalia lumina liquit,' *Hom. Hymn. Apoll.* 361 λέιπε δὲ θυμόν. The converse image is more frequent—λίπε δ' ὅσπερ θυμός. *exurere*, historic infin. *Sirius*, *G.* iv. 425. *steriles*, proleptic, cp. iv. 22.

144, 145. *veniam* (see i. 519) here = 'a gracious answer,' *ferat* being *petitio obliqua*,—'pray him of his grace to tell what end he grants to our weary state.' *fessis rebus*, cp. xi. 385; 'trepidid in rebus' *Hor. Od.* iii. 2. 5, 'rebus dubiis, egenis, afflictis, lassis' (*G.* iv. 449).

148. See above on l. 12.

152. *insertas*, 'windows in the wall;' from *Lucr.* ii. 114 'inserti fundunt radii per opaca domorum,' where it is more appropriate to light introducing itself.

155. *canit*, 'utters,' see on ii. 123. *ultro*, 'unsought,' see on ii. 145. The Penates come to visit Aeneas, leaving their proper home—i. e. beyond what might be expected.

159. *urbi*, *Lavinium*. *tu moenia*, etc., 'make ready a great city for great gods like us;' cp. ii. 294.

162. *Cretae*, locative, 'at Crete.' On the directions now given (as though for the first time) to seek Italy, see ii. 788. Lines 163-166 are repeated from i. 530-533.

167, 168. *Dardanus* and *Iasius*, according to legend, were brothers; *Dardanus* becoming ruler of the Troad, *Iasius* of *Samothrace*. The title 'Father *Iasius*' does not imply that *Virgil* understood him to be father of *Dardanus*; but there appears to be some confusion between them. *a quo* must refer to *Iasius*, yet *Dardanus* is elsewhere the author of the race: while in vii. 208 *Dardanus*, not *Iasius*, is said to have penetrated to *Samothrace*.

170. *Corythum*, i. e. *Cortona* in *Etruria*. Tradition stated that *Electra*, the wife of its eponymous founder *Corythus*, bore to *Zeus* a son, *Dardanus*, who, being driven out of Italy, founded *Troy*: cp. vii. 206-11, ix. 10, x. 179. *requirat*, *petitio obliqua* after *dicta* = 'commands.'

173, 174. 'Nor was it all a dream, but methought I saw before me their very look, their hair with fillets crowned, and their features face to face.' *sopor* generally = 'deep sleep,' of weariness (ii. 253), or of death (*Hor. Od.* i. 24. 5). *Virgil* is apparently thinking of *Hom. Od.* xix. 547 οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν. *illud*, the whole state or circumstances just described: cp. *G.* ii. 338.

178. *intemerata*, 'of pure (unmixed) wine:' *Con.* compares *Aesch. Agam.* 94. *honore*, 'offering,' as above l. 118.

180, 181. *ambiguum*, 'double' (doubtful), i. e. from *Teucer* of *Crete*

(l. 105 sqq.), or Dardanus of Italy; the command 'antiquam exquirere matrem' (l. 96), which was thus ambiguous, having been wrongly (*novo errore*) referred to Crete. *novo* perhaps = 'modern,' 'in these latter days,' being partly meant to heighten the force of *veterum* by an artificial contrast: cp. Hor. A. P. 465 'ardentem frigidus Aetnam Insiluit,' Soph. O. T. 1 'ὦ τέκνα, Κάδμου τοῦ πάλοι νέα τροφή. Others refer it to Anchises' surprise at the error, 'this strange mistake.'

182, 183. *exerceite*, 'long vexed,' see on i. 431. *canebat*, 'foretold.'

184. *repeto* (sc. 'memoria'), 'I remember that she used to predict.'

187. 'But who was then to believe (or, 'could have believed') that Trojans would reach Hesperia's shores?' On *crederet*, *moveret* see note to Ecl. iii. 21.

194, 195. 'Then over my head stood a dark cloud, laden with blackness and storm; and the waves grew rough beneath the darkness.' *imber* = 'nimbus,' *tenebris*, abl. of circumst. *inhorruit*, 'of a rough uneven surface;' so 'horrire, horridus,' etc. and in Greek *φρίσσειν, φρίξ* (Od. iv. 402). Cp. Catull. lxiv. 270 'flatu placidum mare matutino Horrificans Zephyrus,' Lucan. v. 446 'non horrore tremit (pontus).'

198, 199. *nox umida*, 'the darkness of the storm' = 'tenebrae ex imbre ortae.' *ingeminant*, act. used intransitively, cp. i. 104.

203. 'Full three days dim with blinding mist.' *adeo*, G. i. 24. *incertos*, cp. vi. 270.

206. *aperire* ('se' from l. 205), 'heave in sight;' see below l. 275, and (for the converse idea) l. 291.

207, 208. *insurgimus*, v. 189. *annixi* (sc. 'remis'), 'pulling hard;' cp. ix. 229, xii. 92.

211. *insulae*, cp. Ecl. vi. 44; and for the long vowel shortened in thesi, G. i. 281, 437, iv. 461, Aen. v. 261; Lucr. vi. 717 'Anni tempore eo qui Etesiae esse feruntur.' See also Introd. IV, pp. li-liv.

212, 213. *Harpylae*. *ἄρπυιαι* in Homer (Od. i. 241) are personified storm-winds; see on ii. 610. *metu*, sc. Argonautarum, i.e. Zetes and Calais, who relieved Phineus, a mythic king of Salmydessus in Thrace, tormented for his crimes by the Harpies.

214. *tristius*, 'more grim,' or 'fell,' cp. vi. 315, vii. 408.

216. *Virginei volucrum vultus*, 'They are birds with a maiden's face;' cp. Lucr. iv. 733 'Cerbereasque canum facies.'

223, 224. *in partem praedamque* (hendiadys), 'to share the booty,' G. ii. 192. *toros*, i.e. 'heaps of turf to sit on,' cp. v. 388, vi. 674.

230, 231. *horrentibus*, see on i. 165. *reponimus*, of a second sacrifice, the first being implied l. 222; see on G. iii. 527, Aen. vii. 134.

234, 235. *capessant*, *petitio obliqua* after *edico* = 'command;' *gerendum* (esse), infin. clause after the same verb = 'declare.' On this zeugma see Kennedy, Pref. to second edition, pp. xvi, xvii.

241. *foedare*, in apposition to *proelia*, cp. G. iv. 554; and for the phrase *ferro foedare*, Aen. ii. 55.

246. *infelix vates*, 'prophetess of ill,' cp. vi. 521, xii. 941; cp. Cic. Phil. ii. 26. 64 'rei publicae infelix' (v. l. 'hostis'). *rumpit*, cp. ii. 129.

247-249. *etiam* emphasises *bellum*, 'is it war, then . . . war that ye

would wage?' *patrio* either = 'Neptunio (of the island, cp. ll. 209, 214); or 'ancestral,' 'old-established,' cp. Cic. de Or. i. 18. 84 'mos erat patrius Academiae adversari semper omnibus in disputando,' and G. ii. 52, which hardly supports Conington's suggestion that it = 'proprio.'

252. *Furiarum*, of the Harpies, as kindred monsters to the Furies. Aesch. Eum. 50 mixes Harpies and Gorgons.

253. *vocatis*, 'duly invoked,' cp. viii. 707.

255-257. *datam*, sc. 'fatis,' cp. i. 382, iv. 225. *nostrae caedis* explains *iniuria*, 'the guilt of violence to us.' For *caedes* of attempted murder, Con. compares Soph. Aj. 1126 sqq. *subigat* denotes Celaeno's purpose. The prophecy is fulfilled vii. 112 sqq., where it is attributed to Anchises—an inconsistency which neither admits nor requires explanation. It was part of the tradition of Aeneas, and was variously attributed to Jupiter, the Erythraean Sibyl, or Venus; by Virgil only to Celaeno.

260-262. *nec iam*, etc. cp. ii. 521 sqq. *pacem* = 'veniam,' 'grace,' as l. 370, G. iv. 535; so 'pace tua' x. 31, cp. also iv. 56; Ov. Am. i. 2. 21 'Nil opus est bello; pacem veniamque rogamus,' Liv. i. 16 'pacem (Quirini) precibus exposcunt.' For *obscae* see on G. i. 470.

264. 'Calls on the mighty gods, and proclaims a fitting sacrifice' (i. 632). *magna*, and so more powerful than the Harpies.

266. *placidi*, almost = 'placati'—'be calmed and save the good.' So of persons, Ter. Ad. iv. 1. 18 (534) 'Quum fervit maxime tam placidum quasi ovem reddo,' ib. v. 4. 10 'clemens, placidus.'

267. *rudentes* are the ropes fastened to the bottom corners (*pedes*) of the sail, which would lie coiled up when the sail was furled. In setting sail, the first thing was to uncoil them (*excutere*, cp. l. 682 below): and *excussosque laxare* here = 'uncoil and ease the sail ropes.'

271. *Neritos*, a mountain in Ithaca (Hom. Od. ix. 22, xiii. 351), seems to be a separate island with Virgil; perhaps (as Con. suggests) from Il. ii. 632 Οἶ ῥ' Ἰθάκην εἶχον καὶ Νήριτον εἰνοσίφυλλον.

275. *Apollo* must be the temple of Apollo at Actium, the *parva urbs* (l. 276) at which Aeneas lands and celebrates 'games' (l. 280): though *formidatus nautis* applies better to the temple on the south promontory of Leucate. They sight first Leucate, and then Actium: the introduction of the latter being a compliment to Augustus, who founded the temple after his victory over Antony and Cleopatra. *aperitur*, 'heaves in sight,' cp. l. 206 above.

279. 'We purify ourselves in honour of Jupiter, and offer burnt-offerings on the altars.' *lustramur*, middle, as 'velamur' l. 545; cp. ii. 707. *Iovi*, on account of the adventure with the Harpies—see ll. 223, 251: he would have been invoked among the 'numina magna' (l. 264). *votis* = 'things offered;' so Petronius 89 calls the wooden horse 'votum.'

280. *celebramus*. The idea is that of filling up with something: so Cic. Prov. Cons. 9. 22 'cuius litteris, fama, nuntiis celebrantur aures meae,' Ov. Met. ii. 252 'celebrant carmine ripas;' cp. Lucr. ii. 345 '(volucres) concelebrant ripas.'

'We make the shores of Actium gay
With Ilium's festal games.' (Con.).

284. 'Meanwhile the sun completes the year's full round.' *annum* (accus. of motion through or over) denotes the course traversed in that time.

286-288. 'A shield of hollow brass, once borne by mighty Abas, I fix on the door that fronts us, and mark the deed with this legend . . . ' *Abas*, some Greek warrior; not the legendary king of Argos, despite the coincidence noted by Con. *carmine*, see on Ecl. v. 42. *Aeneas*, sc. 'dedicavit,' cp. Ecl. vii. 30.

291. *abscondimus*, 'we lose from sight;' cp. Claud. Rap. Pros. iii. 140 'Sicaniam quaerit, quum necdum absconderit Iden,' Plat. Prot. 338 Α φεύγειν εἰς τὸ πέλαγος ἀποκρύψαντα γῆν, Thuc. v. 65. 5 ἐπειδὴ ἀναχωροῦντες ἀπέκρυψαν (τοὺς Ἀργείους). See above l. 206 for the converse idea. *arces*, the 'hills' (as G. i. 240) of Corcyra; ὄρεα σκιάοντα Γαίης Φαίηκων Hom. Od. v. 279.

294-343. They find that Priam's son, Helenus, is king of Epirus and married to Andromache, given up to him by Pyrrhus. This story was taken from Varro.

296-298. *coniugio*, i. e. 'coniuge,' cp. ii. 579. *cessisse*, 'had passed;' cp. xii. 183, and the legal terms 'cessa hereditas,' 'in iure cessio,' etc. *patrio*, i. e. Asiatic like herself, 'a compatriot lord;' Andromache being daughter of Eetion, king of Cilician Thebe (Hom. Il. vi. 395). *amore*, 'yearning,' as vi. 314.

301-305. *cum*, with impf. ind. 'at the time when.' *falsi*, i. e. 'fictitious,' 'a mimic Simois.' *Hectoreum*, etc., 'at Hector's funeral mound, a cenotaph of green turf, and the twain altars she had raised, whereat to weep.' *geminas*, see above l. 63.

310-312. 'Affersne te mihi vera facies, verus nuntius?' i. e. 'is it really you? have you really come with news?' For construction cp. 'sese tulit obvia' i. 314. *facies*, see on i. 658. *vera*, *verus* are virtually adverbial. *si lux*, etc. i. e. 'if you come from the shades, tell me of Hector.'

313, 314. *vix pauca*, etc., 'scarce can I answer her passionate cry and sore moved gasp out a few broken words.'

317, 318. *deiectam*, on analogy of 'deici honore,' 'fallen from such a mate;' cp. Tac. Ann. xi. 29 'uxore deiecta' (sc. 'matrimonio'). *excipit*, see G. ii. 345.

319. 'Is Hector's own Andromache still Pyrrhus' bride?' Aeneas asks in pity, not (as Con.) in reproach. Ribbeck reads 'revisit, Hectoris Andromache?' (voc.); Con. 'revisit Hectoris Andromachen?' with slight MS. authority. *servas* = 'still abidest in;' see on G. iv. 459.

321-323. *una*, cp. ii. 426. *virgo*, Polyxena, daughter of Priam, sacrificed at Achilles' tomb; see Eur. Hecuba. *sortitus*, the 'allotment' of Trojan captives.

325-329. *diversa*, 'distant;' above l. 4. *stirpis Achilleae*, i. e. Pyrrhi. *servitio enixae*, 'having borne him offspring as a slave.' *famulo famulamque*, 'thrall to thrall;' cp. v. 447, x. 734.

331, 332. *coniugis*, cp. Ecl. viii. 18, Aen. ii. 344. *scelerum Furiis*, the 'Furies of guilt' (i. e. of matricide). *excipit*, 'caught him,' Ecl. iii. 18, Aen. vi. 173.

333. *reddita*, 'assigned,' cp. xii. 817; Lucr. ii. 94 'nulla quies est

Reddita corporibus primis,' and frequently of what is ordained by the laws of nature, etc. (see Munro, *ad loc.*). So of what is due: 'reddere literas' (of the messenger 'delivering' the letter to the proper person), 'praemia' ('pay') ii. 537, 'vota' Ecl. v. 75.

340. The only example of a hemistich incomplete in sense, and probably left so by Virgil: see Con. note. *quam*, Vat., Gud., *a*, *b*, *c*: 'quae' Ribb. from Med., Pal., suposing a lacuna of one and a half lines. Madvig (followed by Kenn.) transposes it to follow l. 336, reading 'quae' (sc. 'arx'), and regarding the break at 'Troia' as an aposiopesis. 'Quae' according to Forb. is Creusa, whom Andromache ought to mention because she could not know Creusa to be dead—but why not, from some other Trojan captive? See, too, the next line.

341-343. *tamen*, 'after all,' referring specially to *amissae*. *avunculus*, because Creusa, according to one account, was Priam's daughter.

348. *multum* (adverb. acc.), not usual where another accusative is expressed; but *lacrimas fundit* = 'lacrimare.' Cp. Prop. iii. 12 (ii. 22), 7 'Nec tantum Niobe bis sex ad busta superba Sollicito lacrimas defluit a Sipylo.' Ribbeck, noting the inconsistency of this line with *laetus* l. 347, thinks it is a duplicate of l. 344, which may have originally stood 'haec multum lacrimans v. i. s. fundit Incassum fletus.' But Helenus might be glad to welcome them, while sorrowful at the reminiscences they brought. Servius notes Virgil's art in not making Helenus speak here; for he must have seemed flat after Andromache.

349. *simulata*, 'made like to.' Trojan memories are revived in the names given to the localities of Helenus' town.

354. *aulai*, archaic gen., cp. i. 254.

360, 361. *Clarii* (adj.) 'of the god of Claros,' near Colophon, where was an oracle of Apollo, consulted by Germanicus, Tac. Ann. ii. 54. The gen. '-ii' of adjectives is usually uncontracted in Augustan poets, see below l. 702. *sentis* = 'intelligis;' the senses of a seer being alive to supernatural facts; cp. Tib. ii. 5. 13 'praesentit haruspex Lubrica signavit quum deus exta notis,' Sil. Ital. iv. 120 'huic superos sentire monentes Ars fuit.' *praepetis*, 'swift-flying.' Birds gave omens by flight ('praepetes'), or cry ('oscines' Hor. Od. iii. 27. 11). *pennae*, cp. Prop. iii. 8. 11 'felicibus pennis (fausto omine).'

362-367. *namque*, etc., 'for the voice of heaven (*religio*, see G. i. 270) has given me fair presage for my whole course, and all the gods have urged me by their will.' Servius explains *omnem* . . . *religio* as hypallage for 'omnis religio dixit prosperum cursum;' but it is simpler taken as above, *prospera* being virtually adverbial, and qualifying *dixit*. For *canit* see ii. 124; for *vito*, ii. 322. *omnem*, Med., *a*, *b*, *c*: *omnis* Ribb. from Pal., Gud.

369-373. *de more*, cp. l. 65 above. *parem*, 'favour,' cp. l. 261. *multo suspensum numine*, 'awestruck (*αἰωρηθέντα*, 'bewildered') by the fulness of divine presence.' For *multo* cp. ix. 336; *canit*, ii. 124.

374-376. 'Son of a goddess! (I call thee so) for clear proof there is that thou sailest the deep under higher (than human) auspices; thus heaven's king alloteth destiny and rolls the wheel of change; such is the ordered cycle.' *fides*, etc., see on ii. 309.

377. *hospita*, 'stranger' (ξένα); cp. Ov. Fast. i. 340 'Acta per aequoreas hospita navis aquas,' Cic. Rab. 10. 28 'adeone hospes huiusce urbis, adeone ignarus es disciplinae et consuetudinis nostrae?'

380. *Helenium* is subj. of *scire* and *fari*.

381-383. 'First then of Italy, which now thou deemest close at hand, and preparest, O blind I to assay its neighbouring ports, long by long coasts afar a pathless path divides it from thee.' *vicinosque*, etc. would more naturally be a subordinate sentence, 'cuiusque vicinosque . . . ' *longis terris*, descriptive abl. with *longa*; the rhetorical jingle of the line being perhaps intended to 'mark prophetic obscurity' (Kenn.). *propinquam*, the coast of Calabria being just opposite to Epirus; cp. ll. 477-478 below.

385-387. *lustrandum*, cp. i. 607. *infernī lacus*, l. 442 below. *Aeaeae*, of Aea in Colchis, so Αἰαίην νῆσον of Circe's island, Od. x. 135. *possis*, conj. of purpose after *lustrandum*, etc.

389-394. *cum tibi* (dat. eth.), 'when as you stand in anxious mood by the waters of a secluded stream'—i. e. a secluded spot of the Tiber, see viii. 82 sqq. *secreti*, viii. 610. *capitum*, descriptive gen. after *fetus*, 'thirty head of young.' *enixa*, l. 327 above. The prediction is repeated almost verbatim viii. 43 sqq.

394. *morsus*, see above l. 257: and for the solution, vii. 107 sqq.

399-402. *Narycii* from *Narycia* in Locris. Tradition represented some of the comrades of Ajax, on the return voyage from Troy, as settling on the coast of Bruttium. The *Sallentini* lay in the Gulf of Tarentum. *Petelia*, on the east coast of Bruttium, founded by Philoctetes when driven out from Meliboea in Thessaly. *illa*, etc., 'famed Petelia that rests on Philoctetes' wall.' This small town made a gallant stand against Hannibal's lieutenant, Himilco, Liv. xxiii. 30.

403-407. *quin*, 'nay . . . ;' see on Ecl. ii. 71. *velare*, pass. imper. in middle sense; cp. l. 545 below, ii. 393, 707. The Romans prayed or sacrificed with head covered, cp. Lucr. v. 1198 'Nec pietas ullast velatum saepe videri Vertier ad lapidem atque omnis accedere ad aras.' Greek writers like Dionysius and Plutarch note this custom as strange to them. Virgil emphasises this as other religious observances (see above on l. 65), and assigns a reason for it.

409. *religione*, 'observance' or 'use;' see on G. i. 270.

410, 411. *digressum*, i. e. from Italy. *Siculae orae*, dat. with verb of motion. *rarescent*, 'open' (i. e. become 'rara' instead of 'densa'). At a distance the rocks seem close together (*densa*); but on coming nearer they are seen to be 'rara' (i. e. with an interval between—cp. iv. 131, ix. 508). The apparent barrier (*claustra*) thus disappears, disclosing a strait. Cp. Lucr. iv. 397-399. Tacitus, in a much disputed passage (Germ. 30 'durant siquidem colles, paullatimque rarescunt'), is perhaps imitating Virgil's phrase—i. e. 'the hills are continuous and gradually show openings.' *rarescere* is elsewhere used of objects vanishing as one gets farther from them, e. g. Lucan. iii. 7 'dubios cernit rarescere (v. l. vanescere) montes.'

412. *laeva* When the fleet, after leaving the south headland of Bruttium, is approaching Sicily with its head set west, a 'left' (or 'larboard')

tack would take it south to Pachynum and so round the island (*longo circuitu*); a starboard tack would take it through the Straits of Messina to Pelorum (*dextrum litus et undas*). See Dr. Kennedy's note.

415, 416. 'Such change long years of time can work.' *aevi*, *Ecl.* x. 43. *vetustas*, *Aen.* x. 792. *protinus*, local adv., as *Ecl.* i. 13—'When both coasts were one continuous shore.'

419. *diductas*, i. e. *after* the convulsion. '(The sea) now flows with narrow tide 'twixt fields and cities upon diverse shores.' *litore*, abl. of respect.

420, 421. Here *dextrum* and *laevum* are the two sides of the strait. *ter*; Homer (*Od.* xii. 105) says *τρίς ἐπ' ἡματι*: but from l. 565 it seems that Virgil means "thrice running." *gurgite*, abl. loci. 'Thrice deep down in her lowest gulf she sucks the mighty waters, and lifts them again in turn to heaven, and lashes the sky with spray.'

426-428. Homer's Scylla (*Od.* xii. 73 sqq.) is a monster six-headed and twelve-footed; Virgil mixes up another legend of a maiden transformed; see on *Ecl.* vi. 74. 'Above she is of human shape (*facies*, see i. 658), a fair-bosomed maiden to the waist; below, a huge sea-monster, with a dolphin's tail set in the belly of a wolf.' *commissa*, past part. in middle sense with object accus. ('having a tail joined'); cp. *Ecl.* iii. 106: *Aen.* i. 228, ii. 219, 273, v. 608; *Hor. Sat.* i. 6. 74 'Laevo suspensi loculos tabulamque lacerto.'

429-432. *metas*, they are to turn round Cape Pachynum, as the goal or turning point of a 'spatium'; see xii. 546. *cessantem*, 'lingering.' *caeruleis canibus* = 'sea-dogs,' see on G. iv. 388.

438, 439. *cane*, 'utter,' cp. ii. 124, etc. *supera*, 'overcome,' i. e. 'persuade,' cp. viii. 61. *victor*, 'your wish obtained,' referring to *supera*.

441. *Cumaeam*. It seems best here (as *Ecl.* iv. 4, *Aen.* vi. 98) to retain the more familiar spelling 'Cumaeam,' though 'Cymaeus' (i. e. *Κυμαῖος*, of *Κύμη*, the original name of the Greek colony) is perhaps more strictly accurate; 'Cumanus' being the adjective formed from 'Cumae,' as frequently in Livy. But that Virgil observed this distinction is not certain; and the 'Cumaeian Sibyl' is familiar to all.

442. 'The haunted lakes, and Avernus with its echoing woods' (*silvis*, abl. of respect, cp. G. iv. 374, *Aen.* xii. 522). *lacus*, Lucrinus and Avernus. *Averna*, of the whole region. *divinos*, i. e. the abode of 'divi'; cp. *Prop.* i. 18. 27 'divini fontes.'

443, 444. *insanam*, 'frenzied' (by the divine 'afflatus,' as described vi. 47-50). *rupe sub ima*, i. e. in a cave (vi. 11). *canit*, 'foretells,' ii. 124. *notas et nomina*, 'marks and words,' a poetical expression for written characters; perhaps hendiadys for 'notanda nomina,' 'the word she would note down,' cp. G. iii. 158. *foliis*, cp. vi. 74; *Juv.* viii. 126 'folium recitare Sibyllae.' Servius here cites Varro, 'in foliis palmarum Sibyllam scribere solere;' Claudian, in later times, implies that linen was used for the Sibylline books, 'quid carmine poscat Fatidico custos Romani carbasus aevi' (*Bell. Get.* 231, 232).

448. *eadem*, sc. 'folia.' It has the force of 'tamen,' 'for all that' (although she has put them in order). Dr. Kennedy conjectures 'et quae

antro' in l. 446 and 'ventos' here (*tenuis* is then acc. plur.), taking *eadem* nom. sing. = 'she.'

452. *inconsulti*, 'without advice' (cp. vi. 151 'dum consulta petis')—in this sense *ἀπαξ λεγόμενον*, usually = *ἄβουλος*, 'imprudent.' Plaut. Trin. i. 2. 130 'inconsultu meo,' 'without my advice.'

453-457. *morae* explains *dispendia*. *quin adeas* (l. 456) negative consequence after *tanti*, 'let no loss of time by delay be so important in your eyes (*tibi*) . . . as to stop you from visiting the prophetess and praying her of her grace (*ipsa* . . . *volens*) to utter the oracles, and open her lips to speak' (*vocem atque ora*). *canat, resolvat, conj.* in *petitio obliqua* after *poscas*. *secundos*, properly of the wind, here of the sail (*sinus*) which it fills.

459. Repeated vi. 893 of Anchises, who (and not the Sibyl, as promised by Helenus) expounds to Aeneas his fortune in Italy. After writing Book iii, Virgil seems to have modified his plan, making the Sibyl conduct Aeneas to hear his destiny from Anchises in the lower world; and had the Aeneid been revised, he might have adapted Helenus' promise here to Book vi.

460. *venerata*, passive, as Hor. Sat. ii. 2. 124 'venerata Ceres;' see on ii. 422.

464. *graviā*. The lengthening of a short final syllable (see on Ecl. i. 39) is rare with vowel endings, 'Gelā' l. 702 below (before 'fl'), and 'animā' (nom. sing.) xii. 648 being the only examples other than 'quē;' which occurs thirteen times, but in all except two (Aen. iii. 91, xii. 363) before two consonants—see Ecl. iv. 51, G. i. 352, Aen. iv. 146, vii. 186, ix. 5, xii. 443. Lachmann on Lucretius ii. 27 would insert 'a' (prepos.) here, and change the order in xii. 648, to obviate what he thinks an intolerable licence. See also Introd. IV, p. lii, liii.

466, 467. 'Massive silver plate (cp. i. 640) and cauldrons of Dodona (said to ring on being touched), a coat of mail compact with rings and triply leashed with gold;' cp. v. 259.

470, 471. *duces* (sc. *itineris*), 'guides.' Dion. Hal. (about 7 B. C.), says, *ἡγεμόνας τῆς ναυτιλίας συνεκπλεῦσαι Αἰνεία* (from Epirus) i. 32. *remigium* supplet, 'makes up the tale of oars,' i. e. supplies or makes good deficiencies; cp. Lucr. i. 1044 'Dum . . . suppleri summa queatur,' and 'supplere supplementum' in military language, of recruiting. For *remigium* = 'remos' cp. i. 202, Aen. viii. 80; Hor. Od. i. 14. 4.

473. *ferenti*, 'favouring,' see G. ii. 311.

477, 478. 'See there is Ausonian land: make thither with your ships'—Helenus points to the east coast of Italy (Calabria) nearest to Epirus, and then adds, as if correcting himself, 'yet this coast too you must leave behind;' the destined 'Ausoniae tellus' being on the further or western side. Cp. above ll. 381-383. *arripe*, i. e. 'occupa,' cp. ix. 13, x. 298, etc.

481. *fando*, see on ii. 6.

482-484. 'Andromache, too, sad at our final parting, brings garments figured with golden embroidery and a Phrygian cloak for Ascanius, nor comes behind (Helenus) in her present.' *honore*, Ribbeck from Pal., Gud., I, a; cp. Sil. Ital. xii. 412 'nec cedit honore Ascraeo famave seni' (of

Ennius), and the statement of Servius, 'Scaurus (Introd. II, p. xxviii) *honore* legit.' 'honori' (Med., St. Gall., Gud. 2, *b*, *c*) must be archaic abl., as 'igni' G. i. 234, 'sorti' iv. 165, and many examples in Lucretius, e.g. 'fini' i. 978 (Munro, *ad loc.*), 'mucroni' ii. 520. Virgil's fondness for occasional archaisms no doubt makes 'honori' possible as ablat.; but it seems best to follow Ribbeck in reading *honore*, and so avoid the unsatisfactory attempts to explain 'honori' as dative.

487. *sint*, final conj., 'to be memorials.' *longum*, 'enduring.'

491. *pubesceret*, i. e. 'si viveret:' 'he now would be a youth in years like yours.' *aequali*, cp. G. iv. 460.

493, 494. 'Live and prosper, ye whose destined career has now been run,' cp. iv. 653. Helenus and Andromache have had their full share of trouble and are 'nil iam caelestibus ullis debentes' (see on xi. 51). *sua* = 'propria' (cp. G. i. 56, ii. 82), and in this secondary sense stands here with the 2nd pers. pronoun. So *ūs*, 'one's own' (i. e. *σφος*, 'suus,' in Homer with 1st pers. Od. ix. 27 οὐ γὰρ ἔγωγε? *Ἡς γαίης δύναμαι γλυκερώτερον ἄλλο ἰδέσθαι*, with 2nd pers. Od. i. 402 δώμασιν οἷσιν ἀνάσσεις, Il. xix. 174 σὺ δὲ φρεσὶν ᾗσιν λάνθης [in which passages however δώμασι σοῖσιν, φρεσὶ σῇσιν are also read: see Buttmann, Lexil. s. v. ἔηος, p. 251, note, and Merry on Od. i. 402]. A distributive pronoun (*quisque*, etc.) will always justify *suus* of a subject in other than the 3rd person, e.g. Ov. Rem. Am. 74 'vindictae quisque favete suae:' so in English, 'take each his own.'

496, 497. Cp. above ll. 381-383, 477, 478. *effigiem*, etc. cp. ll. 349-351.

502, 503. *olim*, 'in days to come,' see on i. 20. *Epiro*, *Hesperia*, local ablatives. The tone of this passage, especially line 505, points to some definite historical allusion. Dr. Kennedy thinks that Virgil 'knew Augustus to be meditating the erection of a city in or near Epirus, to be called Nicopolis, in memory of the victory of Actium.'

507. 'Whence lies the road to Italy, the shortest course by sea.' *undis*, cp. G. iv. 451.

508. Cp. Od. iii. 487 Δύσετό τ' ἥελιος σκιόωντό τε πᾶσαι ἀγνιαί, and Tennyson's imitation, 'And the sun set, and all the ways were dark.' *opaci* with *umbrantur*, 'the hills grow dim and shadowy.'

510, 511. *sortiti remos* must = 'having allotted the oars;' but why at night, instead of at starting next day, does not appear. All attempts at explanation (see Con.) are equally forced. *irrigat*, see on i. 692.

512. 'Nor yet had Night drawn by the Hours reached the middle of her course;' cp. i. 426.

517. 'And closely marks Orion with his belt of gold.' The rising and setting of Orion at the summer and winter solstice were supposed to be attended with storms. This constellation was identified in mythology with a giant son of Neptune, certain stars being called his belt and sword. For Arcturus and the Hyades see on i. 744. *circumspicere* gives the notion of careful 'watching'—whence the derivative 'circumspect.'

518. *constare*, 'that all is settled' (i. e. consistent, nothing out of place), cp. Lucr. iv. 460 'severa silentia noctis Undique cum constant' ('remains unbroken'), Ov. Fast. ii. 453 'flamina non constant' ('are unsteady'), Met.

xv. 258 'summa tamen omnia constant' (of the uniformity of Nature as a whole, despite changes of parts).

520. *velorum*, gen. descriptive of *alae*, 'wings which are sails,' 'the sails that wing the ship;' cp. 'decus aevi,' 'operum laborem,' etc.

525. *corona*, see on i. 724 ('vina coronant').

529. 'Grant us a smooth course before the wind (*vento*, abl. instr.), and waft us with fair breezes.' We need not suppose an inversion for 'ventum viae facilem;' nor any allusion in *ferre* to 'ventus ferens' (l. 473).

530 sqq. *patescit*, 'opens out,' cp. l. 411 above. The harbour is 'Portus Veneris' near Hydruntum, on the Calabrian coast, south of Brundisium. From a distance the temple seems to overhang the sea; on coming nearer an inner harbour is seen between the cliffs; and the temple, on a height behind this, stands back from the coast line ('refugit ab litore' l. 536).

533. *ab Euroo fluctu*, 'by the force of waves from the East.'

535, 536. *gemino*, etc., 'towering crags stretch down their arms towards the sea for a wall on either side (lit. with a double wall), and the temple stands back from the shore.'

539-543. *hospita*, 'stranger,' cp. l. 377. Anchises interprets the *primum omen*: horses are used for war, therefore they portend war; but at times (*olim*) they are trained for peaceful work, so there may be peace. For *armenta* of horses cp. G. iii. 286; and for the assonance *armantur*, *armenta*, l. 383 above. *curru*, dat. as Ecl. v. 29: so 'metu' i. 257, 'venatu' ix. 605, 'concubitu' G. iv. 198, etc.

544-547. *accepit*, i. e. on their landing beneath her temple (l. 531). *velamur*, see above l. 405. *praeceptis*, a sort of abl. instr. with the whole clause—'in obedience to the bidding.' *dederat quae maxima*, 'which he had given as the chief,' i. e. on which he had laid most stress (ll. 435 sqq.). *adolemus*, 'offer;' see on Ecl. viii. 65.

549. 'We turn to the wind our sail-clad yard-arms' (points of yards covered with canvass). The manœuvre described is that of trimming the sails so as to get the ship out of harbour. For *obvertimus* (sc. 'vento') cp. vi. 3; Ov. Met. iii. 676 'obvertere remos' (sc. 'aquae'). [Con. follows Henry's strange suggestion, 'turn the points of our yards to the land.']

551 sqq. *Herculei*, according to some legend which is lost: the foundation of Tarentum was usually ascribed to an 'eponymous' Taras, son of Neptune. *hinc*, 'after this;' i. e. after leaving Portus Veneris, and sailing past the Iapygian headland, when Tarentum would be seen in the bay to the right. Aeneas does not coast inwards so as to pass it, but strikes right across to the Lacinian promontory opposite (*contra*), called *diva* from a famous temple of Juno. Caulon is south of Scylaceum, but would be seen first on rounding the Lacinian headland, as Scylaceum lies in a bay. Aetna would soon be in sight; but they would have to get round Leucopatra before they could hear or feel Charybdis, which is supposed to be near Pelorum. The mention of Charybdis, however, takes Virgil's geography from the domain of reality to that of fiction.

556. *fractas*, i. e. at intervals, not continuous—'the broken sound of waves upon the shore:' cp. G. iv. 72. *voces*, sc. 'maris;' cp. l. 669 below, vii. 519.

557. 'The waters of the deep boil up, and surf and sand commingle;' cp. i. 107, 125.

558, 559. *nimirum* ('ni' = 'ne' = 'non mirum,' see on ll. 684-686 below), 'no doubt.' *canebat*, see ii. 124.

561. *rudentem*, 'creaking,' 'groaning.'

564-569. *curvato*, 'arching,' see on G. iv. 361. *ad Manes imos*, 'to the very shades below;' cp. G. i. 243, ii. 292. *ter*, etc. see l. 421 above. *Cyclopum oris*, in Virgil near Aetna on the east of Sicily; in Homer (*Od.* ix. 166) near Eryx and Drepanum on the north west.

570, 571. 'The harbour lies unruffled by winds' approach, and spacious in itself' (*ipse*, i. e. 'quā' harbour it was *εὐορμος*, but the proximity of Aetna was a drawback). *ruinis*, 'the showers of stones and lava'—'her awful volleys;' cp. 'caeli ruina' i. 129. With Virgil's description of Aetna may be compared that of Pindar, *Pyth.* i. 21 sqq., and Lucr. vi. 680.

578. *Enceladi*. Pindar (*l. c.*), Aeschylus (*Prom.* V. 354), and Ovid (*Met.* v. 346) make the giant under Aetna 'Typhoeus' and 'Typhon;' whom Virgil (*ix.* 715) and Lucan (*Phars.* v. 101) place under the island of Inarime. Callimachus (*Del.* 143) puts Briareus under Aetna.

581, 582. *mutet* in Pal., Med. is corrected to 'mutat:' but the subj. is required by *oratio obliqua*. Servius approves the v. l. 'motet:' cp. *Ecl.* v. 5. *subtexere*, lit. 'weave beneath,' as *Juv.* vii. 192: oftener in its secondary notion of 'drawing a veil over,' as 'subtexunt nubila caelum' Lucr. v. 468; 'Nox subtexta polo' Lucan. iv. 104 (v. l. 'subiecta'); 'ferro subtextitur aether' *ib.* vii. 519.

583-587. *monstra*, i. e. the portentous noises of Aetna. *aethra* (*αἰθήρη* *Od.* vi. 44) = 'brightness of the sky,' 'fair weather;' here 'starry sheen;' cp. xii. 247. *nox intempesta*, see G. i. 247.

588. *Eoo*, i. e. 'Ἑώς ἀστῆρ' (Lucifer), the morning star: *primo Eoo*, 'as morning dawned.'

591. 'The strange and unknown semblance of a man in wretched plight;' cp. *Liv.* xxi. 40, where Scipio calls Hannibal's soldiers, after crossing the Alps, 'effigies, immo umbrae hominum.'

593. *dira*, etc. 'His filth was horrible, his beard unshorn, his garment tagged with thorns' (Kenn.). Cp. *Ov. Met.* xiv. 165 'iam non hirsutus amictu . . . et spinis conserto tegmine nullis fatur Achaemenides,' Tac. *Germ.* 17 'tegmen omnibus vagum, fibula, aut si desit, spina consertum.' The allusion to Virgil is clear in Ovid, and probable in Tacitus, who was a great reader of Virgil (*Introd.* I, p. xv.).

596. *isque*, as iv. 203, v. 708, vi. 684, ix. 549, perhaps *metri gratia* for 'is;' the copula not being required: cp. the use of 'namque,' 'neque enim.'

600. *lumen*, 'this light of heaven that we breathe.' Air and light are identified in poetical language, cp. G. ii. 340, iv. 220. Ribbeck reads 'numen,' Med. 1st, Pal. 1st having 'nomen:' but cp. vi. 363. *lumen*, Gud., a, b, c.

602. *scio*. On the prosody see *Ecl.* viii. 43. *unum*, 'one of;' a use approaching that of the indefinite article, which must have become common in the language of ordinary life, for 'unus' to have passed into 'un,' 'uno,'

etc. in Romance languages. Cp. Ter. Andr. i. 1. 91 'forte unam adspicio adulescentulam' (κούρην τινα).

605, 606. *spargite*, 'fling me piecemeal;' cp. iv. 600, G. iv. 522. *pereō hominum*; Virgil has only three other examples of such hiatus at the trihemimeral caesura (2nd foot), viz. G. i. 4, iv. 343, 463. See Introd. IV, p. liii.

607. 'He spake, and clasping my knees clung there in supplianee'—lit. 'rolling in the dust at my knees' (local abl.).

609. *deinde* with *agitet*, 'what next his sufferings at Fortune's hand.'

614, 615. *nomine*, Med., Gud., c 1: 'nomen' a, c 2 (Vat., Rom. wanting; Pal. illegible). *genitore Adamasto paupere*, abl. abs. *fortuna*, sc. 'pauperis'; 'would that his lot had continued mine!'

618. *sanie*, descriptive abl., rare unless with an adjective in agreement, but perhaps here justified by combination with *dapibusque cruentis*—'a house of blood and gory feasts.'

621. 'Nor kind in look, nor courteous of speech to any.' *facilis*, as G. ii. 223. It is doubtful, however, if *affabilis dictu* can=anything but 'capable of being addressed:' and perhaps we should accept Macrobius' (Sat. vi. 1) suggestion that Virgil is here following Attius (Philoctetes) 'quem neque tueri contra nec adfari queas.' The meaning will then be, 'whom none could easily behold, and none address.'

625. *aspersa*, Ribb. from Med.; 'expersa,' Forb., Con., etc. on authority of Servius, who explains it='maefacta,' and adds 'nam si aspersa dixeris, i.e. "irrorata," τανείωσις et hyberbole iunguntur.' But 'splashed,' the meaning claimed for 'expersa,' is equally appropriate to *aspersa*; cp. 'imbre lutoque aspersus' Hor. Epp. i. 11. 12; 'aram sanguine aspergeret' Cic. N. D. iii. 36. 88; and the Vulgate equivalent to 'sprinkled' 2 Kings ix. 33, 'dipped' Rev. xix. 13; also 'aspergine' above l. 534. For 'expersa' the only certain example is Lucr. v. 372 'exspergi quo possint moenia mundi' (= 'scattered abroad')—Catull. lxvi. 77 and others being doubtful: and Servius' criticism applies as much to this as to *aspersa*. In spite, therefore, of the argument that the less usual word is more likely to have been altered, I have preferred to follow Ribbeck.

632. *immensus*, 'in all his bulk'—vv. 11. 'immensum' (Pal.), and 'immensam,' to agree with *antrum* and *saniem* respectively.

634–636. *sortiti*, 'having drawn lots for our several parts.' Homer (Od. ix. 331 sqq.) makes them draw lots for four to go with Ulysses. *terebramus*, cp. the description of this process in Od. ix. 382 sqq. *latebat*, 'lay sunken.'

637. The Argive shield was large and round, covering the whole body—the Cyclops' eye being compared to a huge round shield or glaring sun.

643. *ulgo*='passim,' cp. vi. 283.

646, 647. *deserta*, see on ii. 713. *cum traho*, 'the while I drag (i.e. since I have been dragging) on my life.'

652. *fuisset*, virtual *oratio obliqua* after *addixi me*, 'I devoted myself to'—i.e. determined that I would join. On construction see ii. 94.

658, 659. *ingens* with *monstrum*, not *lumen*. *trunca manu*, 'that himself had lopped.' Quintilian viii. 4 cites a v. l. 'manum.'

663. *inde*, i. e. 'de fluctibus.'

666-668. *celerare*, historic infin. *sic merito*, 'so deserving.' *vertimus*, the reading of Med., Pal., Gud., *a, b, c* (supported by Donatus), is abandoned by most editors for '*verrimus*,' which is a common poetical metaphor in connection with rowing (cp. l. 290 above, iv. 583, vi. 320, etc.); whereas '*vertere*' is rather used of ploughing (as G. i. 147, Hor. Sat. i. 1. 28). But 'ploughing' the sea is a very natural metaphor, used apparently by Virgil in v. 141 ('*freta versa*'), x. 208 ('*marmore verso*'); as also by Ovid (Her. xiii. 98), and Val. Flaccus with the frequentative form '*versare*.' It seems better, therefore, to respect the strong '*consensus*' of MSS. and translate, 'and bending forward (*proni*, cp. v. 147) plough the deep with labouring oars.'

669. *vocis*, 'the plashing' (of oars), cp. l. 556 above.

670, 671. *affectare*, i. e. '*affectandi*' (τοῦ ἀντιλαβέσθαι), or '*affectando*' (dat.)—see G. i. 213. *potis*, sc. '*est*,' as xi. 148; Lucr. i. 452; Ter. Eun. ii. 2. 32. '*Potis*' and '*pote*' are used indiscriminately with masc. and neut. subject. *aequare*, '*match*,' i. e. in swiftness, cp. x. 248: according to others, in depth; but this seems inconsistent with ll. 664-665 above.

673. *intremuere*, Vat., Pal., *a, b, c*; but most editors, including Ribbeck, prefer '*contremuere*' (Med.) as the stronger word. The difference, however, is slight, *intremuere* being used e. g. of an earthquake (l. 581 above); cp. Cels. 3. 3 '*totum corpus intremuit*.'

682, 683. 'Keen terror drives us in hot haste to uncoil our sheets for any course we may (lit. 'whithersoever,' cp. l. 269 above), and spread our sails before the wind' (i. e. to winds that follow). *rudentes*, see l. 267.

684-686. The general sense of this disputed passage seems clear—viz. that even in their terror the Trojans remembered Helenus' warnings about Scylla and Charybdis, and so put back instead of running through the straits of Pelorum. The sudden change to 3 pers. in *teneant* is awkward, and suggestive of some defect in the passage: but the main point is how to take *ni*. Donatus on Ter. Eun. iii. 3. 2 ('*nimirum*,' see Munro, Lucr. i. 277), Servius here, and Priscian, state that it='ne,' cp. '*nive*' inscr. and Lucr. ii. 734; '*ni*' Catull. lxi. 146 (see Ellis *ad loc.*). If so, we must translate, 'the commands of Helenus warn them not to hold on their way between Scylla and Charybdis, either course ('*viam*' in opposition to '*cursus*') being within an ace of death.' But this implies an involved order of words: and it is perhaps better (taking '*ni*'='*nisi*') to render, 'warn us that either course between Scylla and Charybdis (i. e. keeping to the right or left shore) is within a hair's breadth of death, if men do not hold straight on' (i. e. '*ni recto cursu utamur*')—cp. '*cursu*' above l. 200, Caes. B. G. v. 8 '*vento intermisso cursum non tenuit*,' '*tenere iter*' Aen. v. 2. For *leti discrimine parvo* (abl. of circumst.) cp. x. 511. Dr. Kennedy accepts Madvig's conjecture '*contra ac iussa . . .*' and removes the colon after '*cursus*;' the meaning then being that, contrary to Helenus' warnings about Scylla and Charybdis, they determine to sail back towards Pelorum; but a north wind arising prevents them (l. 687). Ribbeck, objecting that to sail between Scylla and Charybdis was not *leti discrimine parvo*, but to meet certain destruction from one or other, restores '*Scylla atque Charybdis*'

from Vat. and transposes ll. 685, 686; *utramque viam* then = either towards Scylla and Charybdis, or back to the Cyclops' coast.

687, 688. *angusta*, i.e. on the Strait. *vivo saxo*, 'formed of natural rock.'

689. The river *Pantagias* (Παντακίας Thuc. vi. 4) is identified with the Porcari, which flows through a deep ravine between calcareous rocks at its mouth, affording a small but secure harbour for small vessels.

690, 691. 'Such spots as these did Achaemenides the comrade of Ulysses' woes point out, recoasting the shores he had before wandered by.' For the pleonasm *relegens retrorsus* cp. G. i. 200. Both words are ἀπαξ λεγόμενα in Virgil, for which reason, and the apparent sympathy with Ulysses here ascribed to Aeneas, some reject the passage. Both lines are given by Med., Pal., Rom., and the second also by Vat., a fragment of which begins here: and they are cited by Priscian.

692-696. *Sicanio sinu*, afterwards the Great Harbour of Syracuse. *Ortygia* crossed nearly half its entrance, leaving 1200 yards of water between itself and *Plemyrium* (Πλημύριον Thuc. vii. 4) on the south side. *praetenta*, cp. vi. 60. Ribb. 'Plemurium' from Pal., Ver. fragm., Gud.: but *Plemyrium* preserves the usual transliteration of Greek *υ*. *undosum* is virtually a translation of the Greek name (from πλημμυρίς): cp. ll. 698, 703 below. For *Alpheus* and *Arethusa* see Ecl. x. 4, 5.

698. *exsupero*, 'pass by;' so 'superas' Ecl. viii. 6. *stagnantes* translates *Helori* (from ἑλος, 'marsh').

700, 701. *Camerina*, Med., Pal., Rom., Ver., Gud., *b, c*: 'Camarina' most editions, to correspond to the Gk. Καμάρινα: cp. however, 'camera' = κάμαρα, and the general tendency in Latin to weakness and decay of vowel sounds: see Corssen, 'Aussprache,' ii. 334 (2nd edition); Peile, L. and Gk. Etym. p. 280 (2nd edition). *fatis nunquam concessa moveri* alludes to the oracle μή κίνει Καμάριναν ἀκίνητος γὰρ ἀμείνων (a proverb against meddling even with admitted evils); the story being that the inhabitants, in defiance of the oracle, drained a marsh round their town and so made it accessible to the enemy.

702. 'And Gela called by the name of its dangerous stream.' The river Gelas, apparently safe, was full of whirlpools; Ov. Fast. iv. 470 'Et te vorticibus non adeunde Gela.' Others take *immanis* as nom. sing. with *Gela*, referring it to the tyrants who ruled the place (?), or to its size (which however was not large): while some explain *immanis fluvii* of the figure of the river on coins in the shape of a bull (which is common to many rivers, see G. iv. 372). *Gelā*, acc. to Greek Γελᾶ; see Lachmann on Lucr. vi. 971.

fluvii. With stems in '-io,' the Augustan poets as a rule contract the gen. sing. of substantives, though in adjectives it is often uncontracted—e.g. 'egregii altique silenti' Hor. Sat. ii. 6. 58. Propertius, Ovid, Lucan, and the later poets use the full form in '-ii' (though the contracted form remained common in proper names, e.g. 'Capitoli,' 'Terenti,' 'Livi,' etc.), as also do Cicero and Caesar; Lucretius has 'navigii' v. 1006; and it seems to have been always accepted in Greek names—e.g. 'Palladii' Aen. ix. 151, 'Sunii' Ter. Eun. iii. 3. 13. The occurrence, therefore, in this passage of a

form, exceptional no doubt in Virgil's time, but normal in the next generation, is no reason either for suspecting the line (Gossrau), or emending to 'fluvio' (Porson, regarding 'cognomine' as adjective, cp. vi. 383), or explaining 'fluvii' as an adjective (Lachmann on Lucr. v. 1006). Lachmann is obliged to concede its use in hexameters with trisyllable words 'apii,' 'spatii,' etc.; an admission which, together with the example from Lucretius, quite justifies Virgil's 'fluvii.'

703, 704. *arduus* explains *Acragas* (the Greek name for Agrigentum) as if from *ἀκρος*; cp. ll. 693, 698 above. *magnanimum* (again vi. 307, G. iv. 476) and 'superum' are examples in Virgil of the form '-um' in gen. plur. of adjective stems in '-o.' It is not a contraction for '-orum;' but an older form = Gk. *-ων*, found in Oscan and Umbrian, and on early coins and inscriptions; gradually superseded by '-rum' = '-sam,' '-asam' (Skt.), and in and after Cicero's time (Orator 46, 155) only surviving in certain words, 'nummum,' 'denm,' etc. (Roby, i. § 365). In adjectives, Plautus has 'celatum indagator' (Trin. ii. 1. 14; but there is a v. l. 'celati'); Terence 'amicum,' 'aequom' (Haut. Prol. 24, 27), etc.; Ennius 'superum' (as also Virgil).

705, 706. *Selinus*, Greek *Σελινόυς*, is confirmed by Ver. Schol. (Longus); though MSS. generally give 'Selinys' or 'Selinis.' *dura*, i.e. 'difficilia.' *caecis*, i.e. 'latentibus,' cp. v. 164.

710. Legends fixed Anchises' death at various spots—Mount Ida, Pallene, the Thermaic Gulf, Arcadia, or in Italy after landing with Aeneas. The authority of Virgil has established it at Drepanum (Trapani), where his tomb is still shown.

712. *moneret*, concessive, 'though warning.'

AENEIS.

LIBER QUARTUS.

The thread of the story, interrupted by the episode of Aeneas' narrative in Books II. and III., is now resumed with the tale of Dido's fatal passion, already indicated at the close of Book I. The development of her love and its result are first described (ll. 1-172): Aeneas, too, is half-won by her to stay (see ll. 332, 395, 458, etc.), but is called away by the commands of Jupiter (ll. 223 sqq.) and the visions of his father's shade (ll. 351 sqq.) to fulfil his mission in Italy. He prepares to start, firm against the prayers and reproaches of the unhappy queen, who at last resolves on death; the steps by which she is driven to her end being worked out in the latter part of the book, ll. 416-705, in the spirit of the *ἄλγη* of Greek tragedy. The struggle of individual passion against the will of heaven is the key-note throughout—the same kind of struggle as is represented, for example, in the 'Ajax' of Sophocles; and with the same sort of result, strange to our modern notions of right and wrong, in which the mere assertion of overwhelming power over human will, independently of any moral issues, is the end of all. The delineation of individual character is subordinate to the exhibition of the conflict of great forces: and the criticisms which modern feeling passes upon such an act as the desertion of Dido are, from the point of view of Greek or Roman epic, beside the question. From that point of view it is no drawback to the heroic presentment of Aeneas, that, like Ulysses, he deserts her who has given him all that a woman can give: his only fault is in remaining when Heaven bids him go. Nor, though Virgil in his powerful picture of Dido's grief and despair strikes a more modern note, and arouses our sympathy for the forsaken heroine, need we suppose that such was his intention, or such the effect upon Roman readers. For them and him Dido symbolised Carthage, as Aeneas symbolised Rome: and her fate, to Roman eyes, was only right, an echo of the old cry 'De-lenda est Carthago.'

No part of the Aeneid is a better sample of Virgil's poetical power; and none exhibits more clearly his originality in the treatment of epic material. The passion of Dido is suggested by that of Medea in the 'Argonautica' (Book III) of Apollonius Rhodius: but whereas Apollonius dwells on Medea before her marriage, resigning home under the influence of enchant-

ments stronger than her own, Virgil concentrates all his power on the description of Dido in her abandonment and despair, passing over the earlier stages of her fatal love. For a more detailed discussion of this and other features of Virgil's story the reader is referred to Conington, 'General Introduction to the Aeneid,' and Nettleship, 'Suggestions,' pp. 31-37.

1, 2. *iamdudum*, 'for some time;' see on ii. 103. *carpitur*, 'wastes;' cp. below l. 32. G. iii. 215; Hor. Od. iv. 9. 33.

3. *multa*, virtually adverbial with *recursat*, 'oft rises to her thought the hero's worth, the glories of his line.'

8. *unanimam* = sympathising, 'the sister of her heart.' *male*, see G. i. 105.

10, 11. *novus*, 'unwonted.' *quam sese*, etc., 'with what a mien! how stout his frame and martial might!' *armis*, from 'arma,' as x. 735: though Con. takes it = 'shoulders' from 'armus' (cp. xi. 644, i. 589), and refers the whole description to Aeneas' person.

13. 'Fear proves a base-born soul: but he—by what fates tossed, what tale of wars was his!' *degeneres*; cp. Tac. Ann. vi. 42 'probra in Artabanum fundebant, materna origine Arsacidem, cetera degenerem.'

15-19. *sederet* (cp. ii. 660) of her present resolve; *pertaesum fuisset*, of her past experience. *vellem*, *petitio obliqua* after *sederet*. *potui*; this use of indic. for the more usual conj. in conditional sentences is frequent with auxiliary verbs—the performance of the action, not its power, lawfulness, etc., being dependent on the condition: cp. Juv. x. 123 'Antoni gladios potuit contemnere, si sic Omnia dixisset,' Ter. And. iv. 2. 8 'potuerat quiesci, si hic quiesset.' *potui succumbere* = 'succubuissem.' See also on Ecl. i. 80.

21-23. *caede*, i.e. of Sychaeus, Dido's first husband, i. 348 sqq.: *fraterna* either = 'by a brother,' i.e. Pygmalion; or 'a brother's blood,' Sychaeus being Pygmalion's brother-in-law. The latter seems simplest. *labantem*, proleptic; *impulit* 'ut labaret:' cp. i. 660, iii. 237, xii. 94, and see Gossrau here.

24, 25. 'But I would have (*optem*, potential) earth itself yawn for me to its depths (*ima*).' *dehiscat*, *adigat*, *petitio obliqua* after *optem*.

26, 27. *Erebo* [Vat., Rom., Pal. (1st), St. Gall, Gud. (1st)], 'in Erebus;' cp. vii. 140: 'Erebi,' Con. from Med., Pal. (2nd), Gud. (2nd), *b*, *c*. Servius mentions both readings. *ante* repeats *prius* in l. 24; cp. *πρὶν . . . πρὶν* ἢ Hom. Il. i. 97, vii. 481, etc. The indicatives *violo*, *resolvo* state this result as a fact rather than a purpose ('violet'). Dido says, 'May I die before dishonour comes' (not *shall* or *may* come); and the mood employed indicates a presentiment that it *is* coming. She sees before her eyes a possibility of falling away from her first love. On the grammatical question see Hand, Tursell. s. v. 'antequam:' 'Loquenti permissum est utrum rem velit futuram ac possibilem cogitare, an certam et absolutam ponere.' *pudor*, 'honour,' as below l. 322. *resolvo*, see ii. 157.

30. *sinum*, 'her bosom.' Dido's tears betray the working of her mind, already full of the passion which she thinks to avert by prayers; cp. ll. 27, 66, and Hor. Od. iv. 1. 33, 34.

31-34. *O luce*, etc., 'O dearer to a sister's eyes than light, will you

waste and pine in loneliness throughout your prime, nor know sweet children and the joys of love? Think you the ashes and spirit of the dead take note of this?' For *luce* see ii. 85; *carpere*, above l. 1. *iuvēta*, abl., ii. 421; 'Manes sepultos' iii. 67. *id . . . sepultos* = 'can it gratify the dead Sychaeus that you should remain a widow?'

35. *aegram*, 'in your sorrow.' *mariti*, 'sutors;'; see on Ecl. viii. 18, Aen. ii. 344.

36. *Libyae*, locative. *Tyro*, local ablative.

38. *placito*, 'welcome,' as opposed to the suit of Iarbas, etc.; cp. G. ii.

425. For dative of indirect object with *pugnare* cp. xi. 600; Gossrau cites similar constructions with 'certare,' 'luctari.'

40-44. *genus*, in apposition to *urbes*, cp. i. 339. *siti*, instr. abl., 'through drought.' *Barcae* is an anachronism, Barce having been founded many years later; cp. Hdt. iv. 160. *germani minas*, cp. l. 325 below.

45. *secunda*, 'by favour of,' see i. 156.

49. *rebus*, 'fortune,' or 'state;'; as in 'res prosperae,' etc.

50-53. *veniam*, 'grace;'; see on i. 519. *litatis*, of favourable sacrifice; cp. ii. 118. *indulge hospitio*, 'let kindness have free way;'; cp. vi. 135, ix. 165, 615; Cic. Am. 15 'veteres amicitias spernere, indulgere novis.' *hospitio*, see on iii. 15. *desaevit*, 'rages fiercely,' as x. 569, Hor. Epp. i. 3. 14 'tragica desaevit et ampullatur in arte:'. 'de-' being intensive, as in 'derigesco' (iii. 260), 'deposcor,' 'demiror,' 'deierare' (Ter. Eun. ii. 3. 39), etc. *non tractabilis* = 'intractabilis' G. i. 211.

54 sqq. Dido's scruples are soothed by Anna's advice, and she lets her passion have its way.

55. *solvit pudorem*, 'banished shame' or 'modesty.'

56-60. *pacem*, as iii. 261. *per aras*, 'among' and so 'at all the altars;'; cp. ii. 501, v. 86 (Gossrau). 'Per' denotes local extent, and = 'through,' 'among,' 'over,' etc., according to context. *de more*, see on iii. 65. *legiferae* = *θεσμοφόροι*, a title of Demeter, Hdt. vi. 91. *Lyaeo* = *Λυαίω* (*λύειν*), and corresponds to the Italian 'Liber.' Virgil makes Dido sacrifice, 'in the true spirit of tragic irony, . . . to Ceres, Apollo, and Lyaeus, the deities presiding over the foundation of cities and the giving of laws, when she is forgetting her duty as a queen; to Juno the goddess of marriage, when she is forgetting her faith to her husband' (Nettleship, 'Suggestions,' p. 33). See also Con. *ad loc.*

63, 64. *instaurat*, 'celebrates,' makes the day a festival with gifts. Originally = 'renew' (as v. 94, viii. 283); and then in connection with sacred rites, from which the idea of renewal is inseparable, it = 'sollemnem facere;'; cp. iii. 62, Liv. xxvii. 36. 9 'eo anno primum (B.C. 208) memoriae proditum est . . . ludos Romanos semel instauratos ab aedilibus curalibus.' *inhians*, 'poring over.' *spirantia*, 'yet quivering;'; cp. Sen. Thyest. 756 'Spirant venae corque adhuc pavidum salit.' *pectoribus*, see Introd. IV, p. lii, and cp. Ecl. i. 19.

65-67. *ignarae*, i.e. 'blind' to the real state of Dido, who is already beyond their help. *est* = 'edit.' For *molles*, cp. Catull. xlv. 16 'Ignis mollibus ardet in medullis,' i.e. 'melting' under the effect of passion. So Plaut. Most. i. 3. 86 'medullitus amare.' *interea*, 'all the while.'

69-73. *qualis*, etc., 'like a doe struck by an arrow, whom unawares some countryman, a-hunting with his bow amid the Cretan woods, has shot at from afar, and left his winged steel unknowing of his prize: she scours in flight the woods and glades of Dicte, the deadly shaft still sticking in her side.' Note the variety of expression in *sagitta*, *telis*, *ferrum*, *harundo*; cp. i. 175, ii. 453. *agens telis*, i. e. 'driving with his bow and arrows,' cp. i. 191. *nescius*, i. e. 'not knowing' that he has hit, owing to the distance and the trees.

77. *eadem*, i. e. Dido, 'now in turn,' etc.

80-83. 'Then, when all have gone, and the moon in turn veils her light in darkness (as the sun had done '*labente die*') and the setting stars invite repose, alone she sorrows in the empty hall, throwing herself on the couch where he has lain: he is not there, yet still she sees his face and hears his voice.' For the rhetorical (and pathetic) iteration *absens absentem* cp. iii. 383; Plaut. *Most.* '*adsum praesens praesente tibi.*'

84. *capta*, nom. sing., 'charmed by the likeness to his sire.'

88, 89. *pendent*, etc., 'idle hang the works thus broken off; huge threatening walls, and cranes that tower to heaven.' The picture seems to be that of cranes or other implements standing idle on the unfinished walls.

90 sqq. Juno, seeing Dido's state, suggests to Venus that Aeneas should wed her, and set up the Trojan kingdom at Carthage; thus hoping to keep him from Italy (l. 106). The idea is from Apoll. Rhod. iii. 6 sqq., where Hera and Athene beg Aphrodite to inspire Medea with love for Jason.

91. *nec famam*, 'and that honour is no bar to her passion.'

93-95. *egregiam*, ironical; so also *magnum et memorabile*. MSS. give *numen*, i. e. 'your power;' but early editions '*nomen*' = 'fame' or 'renown,' which Con. is possibly justified in retaining, the two words being also confused in ll. 768, etc.; cp. ii. 583. Either reading is nom. to '*est*' understood.

96. *adeo* seems to emphasize the clause, as in Ecl. ii. 25, 'I am not so blind after all.' Virgil imitates Lucr. i. 136, 922 '*nec me animi fallit*,' substituting '*adeo*' for '*animi*:' see also G. iii. 289.

98. 'But what shall be the end (limit, cp. Ecl. x. 25), or whither shall such conflict lead?' (i. e. '*quorsum progrediemini certamine vestro?*' Forb.). For *quo* cp. Ecl. i. 72, Aen. i. 370, ii. 150; Hor. Epp. i. 5. 12. Kenn. adopts the conjecture '*certamina tanta*' (sc. '*exercemus*'); cp. ix. 143, 486, xii. 790 for similar variations.

99, 100. *quin . . . exercemus?* 'Let us rather work a lasting peace;' see on Ecl. ii. 71.

102. 'With common sway and joint authority let us rule this people;' '*auspicia habere*' was the prerogative of Roman magistrates; cp. vii. 256.

104. *dotaless*, 'in dower;' cp. ix. 737, xi. 369.

105. *simulata mente*, 'with assumed feeling.' *enim* gives the reason why Venus also speaks craftily.

110. 'But I drift uncertain as to destiny;' cp. 376, x. 631.

114, 115. *excepit*, 'replied,' i. e. took up the conversation; cp. ix. 258, and see on G. ii. 345. *mecum erit*, etc., 'that toil shall rest with me;'

cp. Phaedr. ii. 5. 25 'Multo maioris alapae mecum veneunt;' Sil. Ital. viii. 330 (Aem. Paullus *log.* to Q. Fabius Max.) 'Mecum erit haec prorsus pietas, mentemque feremus In Poenos, invicte, tuam.' [The references to Ecl. ii. 12, Plaut. Rud. v. 2. 65, and Liv. iv. 32. 5 are not appropriate.] quod instat, 'our design.'

119. Titan, cp. vi. 725. retexerit, 'has lightened,' i.e. 'uncovered' ('retego'), cp. v. 65, ix. 461.

121. 'While the plumes flutter, and enclose the wood with a circuit of toils.' alae, see on G. iii. 372. Another interpretation, 'while horsemen (lit. 'troops') hurry to and fro,' is supported by Sil. Ital. (ii. 419), who, describing this scene as represented on Hannibal's shield, uses the expression 'alae venantum,' showing that he so understood Virgil.

125. certa, predicate, as vii. 548, 'if I may rely on your compliance.' Juno would be present as the goddess of marriage. Line 126 is repeated from i. 73.

128. dolis repertis, abl. abs., 'in her discernment of the fraud' (dolis, sc. 'Iunonis'). Some, wrongly restricting 'reperio' to the meaning 'invent' or 'create' (see e.g. Plaut. Bacch. iii. 6. 37, Most. v. i. 62), render, 'laughed at the trick devised' (by Juno or herself); cp. for construction Hor. Sat. ii. 8. 83 'ridetur fictis rerum.'

131, 132. rara, 'open,' a fixed epithet of nets, as distinct from close-woven fabrics; cp. Hor. Epod. ii. 33, where 'rara retia' are set for small birds, so that it cannot = 'wide-meshed' (Forb.). As a military term 'rari,' 'in open order,' is opposed to 'conferti' = 'in close order,' Caes. B. G. v. 16; cp. Aen. ix. 508. odora canum vis, 'keen scenting hounds,' a periphrasis analogous to the use of *βία, μένος* in Greek; used by Lucr. iv. 683 'permissa canum vis' = 'far-reaching power of scent,' which probably suggested Virgil's adaptation here: cp. also Lucr. vi. 1222.

138, 139. crines, etc., 'her hair is tied in a golden knot, a golden clasp fastens up her purple cloak.'

143-149. For the story of Apollo's journeyings see Con. note. hibernam, 'his winter home.' instaurat, 'holds festal dances;' see above l. 63. premit fingens, cp. vi. 80. On statues of Apollo the long flowing hair (see on i. 740 'crinitus') is carefully arranged into shape by a 'wreath' of bay (fronde) and a 'diadem' or 'circlet' (auro).

152. deiectae, 'driven down' (towards the hunters).

154. transmittunt, 'scur the plains in flight.'

158. votis, dat. with dari, 'to be granted to his prayer.' inertia, 'un-resisting.'

160. misceri, see i. 124.

164. tecta, 'places of shelter.'

166-168. prima, adverbial. 'Earth first, and Juno bride-escorting, gave the sign.' For pronuba see on vii. 319; conūbiis, i. 73.

170, 171. neque enim, 'she heeds not the eyes or tongues of men; 'tis no longer on secret love that her heart is set.' specie, 'appearances.'

174 sqq. The hint for this celebrated description of Fame comes from Homer's personifications of Ὀσσα (Rumour) Il. ii. 93, Od. xxiv. 412: but the detail is mainly Virgil's own.

175. 'Her motion lends her force, and she gathers strength as she goes;' cp. *Lucr.* vi. 340.

176, 177. *metu*, 'through fear,' *primo* being adverbial. '*Primum timida serpit, et caute contrahit corporis speciem, mox facta audacior alta incedit*' (Gossrau). Cp. Homer's description of "Ερις ('Strife'), *Il.* iv. 442, 443 "Ητ' ὀλίγη μὲν πρῶτα κορύσσεται, αὐτὰρ ἔπειτα Οὐρανῷ ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει.

178. *deorum*, objective gen., 'wrath at heaven.' *Coeus*, a Titan, *G.* i. 279. *Enceladus*, a giant, son of Earth, *Aen.* iii. 578.

185-187. *stridens*, 'hurtling.' For the rhythm cp. *Ecl.* v. 21, *G.* iv. 196. *declinat*, 'droops.' *custos*, 'a spy.' *tecti, turribus* point to the interference of Fame in private and public affairs.

190. *canebat*, 'told;' see on ii. 124.

193-195. *quam longa* (sc. 'est'), 'all its length;' cp. viii. 86. *captos*, 'enthralled by shameful love.' *hæc foeda*, 'these foul reports.'

202. *solum* and *limina* are nominative; cp. for similar transitions i. 639, vii. 732, xi. 538.

203, 204. *animi*, 'in heart;' see on *G.* iii. 189, 289. *numina*, 'the presence of the gods;' cp. i. 447.

206, 207. *nunc*, i.e. 'since I (Iarbas) have introduced thy worship.' *Lenæum honorem*, 'an offering of wine;' cp. i. 736 'laticum honorem.'

209, 210. The emphasis is on *nequiquam, caeci, inania*. 'Is our terror vain; aimless the lightnings that appal our souls, and idle their thunder-roll?' *caeci*, 'blind,' 'random;' so '*caeca vestigia*' vi. 30; '*caecae execrationes*' *Liv.* xl. 10. *miscent*, of the 'confused' rolling of thunder; see on *G.* i. 359.

212, 213. *cui litus*, etc., 'to whom we have given this shore to till, and laws to bind her in its use' ('*cui sub certa lege locum concessi, ut dominus*'—Gossrau). *Iarbas* pretends to view *Dido* as holding under him. For the legal phrase '*lex loci*' see the *Lex Agraria* of 110 B.C. (*Corp. Insc. Lat.* 200) line 85, where the Censors are said '*agri, aedifici, loci . . . legem dicere*,' to the tenants—i.e. to prescribe the conditions of tenure.

216, 217. 'Supporting with a Lydian bonnet his chin and anointed locks.' The *mitra* (cp. ix. 616) was tied under the chin with strings. *subnixus*, *Med.*, *Pal.*, *Gud.*, *a, b, c* [*Vat.*, *Rom.*, wanting here], and gramm.: *Ribbeck*, however, reads '*subnexus*' from one *Leyden MS.* of later than the 10th century (*Proll.* xiii. § 16. p. 356), referring to a like construction of '*innexus*' *Aen.* vi. 281, vii. 669, and to *Stat. Silv.* v. 3. 115 '*coman subnexus*' (where, however, the reading seems doubtful). 'Tying' is no doubt a more natural idea than 'supporting:' but this, on the principle '*potior lectio difficillima*,' gives additional force to the overwhelming testimony of MSS. for *subnixus*.

218. *quippe* qualifies ironically the whole clause—'we, forsooth, are bringing gifts to thy temple, and cherishing an idle belief.' *famam*, the general report that *Jupiter* is a powerful god, disproved (says *Iarbas*) by events.

220-237. *Jupiter* sends *Mercurius* to recall *Aeneas* to a remembrance of his

mission to Italy; a divine command which justifies the subsequent desertion of Dido.

223-225. *voca Zephyros*, 'call the winds' (to aid thy flight); cp. '*ventis vocatis*' v. 211, viii. 707, also v. 604. Others explain, to aid Aeneas' voyage; or 'challenge the winds' (in speed), cp. G. iii. 194. *exspectat*, intrans., as '*avertit*' i. 104, '*praecipitare*' ii. 9, iv. 251, '*rotare*' x. 362, '*tardare*' ib. 856, and other examples cited by Gossrau on i. 104. '*Exspecto*' is common enough with an object-clause following (e.g. '*rusticus exspectat, dum defluat amnis*' Hor. Epp. i. 2. 42); and Virgil's use of it here is but a slight extension of that use.

227-231. 'No laggard, I ween, did his fair mother pledge her son to be; 'twas not for this she snatched him twice from Grecian arms: no, but a chief to rule Italy big with empire and fierce in war, to hand on the race of Teucer's lofty line, and bring the world beneath its sway.' *talem*, 'ut Carthagine exspectaret.' *bis*, from Diomede, Iliad v. 311 sqq., and from the Greeks at the fall of Troy, Aen. ii. 589 sqq. *vindicat*, historic present; though Gossrau here classes it with the idioms noticed on ii. 275. *gravidam imperiis*, acc. to some = 'with many thrones or kingdoms;' but the context obviously refers to the future of Italy, which is as it were pregnant with future destinies. The plur. *imperiis* is perhaps only a poetical hyperbole.

232-234. If he cares not for himself, he must not harm his son's prospects. *super sua laude*, 'for his own fair fame.' The insertion of *ipse* is like Greek *πρὸς αὐτὸς αὐτοῦ*, and is frequent (*metri gratia*) in Ovid's pentameters, e.g. Am. i. 7. 26 '*poenam fortis in ipse meam*,' Her. 12. 18 '*Ut caderet cultu cultor ab ipse suo*.'

237. 'Let him sail: that word says all (lit. this is the point); be this our message,' *nuntius*, as viii. 582, xi. 897, etc.; Cat. lxxxiv. 10 '*Cum subito affertur nuntius horribilis*,' Cic. Phil. xiii. 9. 16 '*cum repente affertur ei de quarta nuntius*.' Others explain, 'be thou our herald of this message' (*hic* = 'de hac re'); but it is surely parallel to *haec summa est*.

239-241. *talaria*, 'anklets,' i.e. the winged sandals with which Mercurius is generally represented. Homer, in the passages which Virgil here follows (Il. xxiv. 339 sqq., Od. v. 43 sqq.), calls them merely *πέδιλα*. Cp. Ov. Met. iv. 667, 730 (of Perseus); Cic. Att. xiv. 21. 4 (Watson 112) '*quare talaria videamus; quidvis enim potius est quam castra*.' *rapido pariter cum flamine*, 'on the wings of the wind,' *ἄμα πνοιῆς ἀνέμοιο* Hom. *l. c.*

244. *resignat*, if taken in its ordinary sense of 'unseals' ('testamenta,' 'litteras,' etc.), must refer to the custom of *opening* the eyes of a corpse (closed as usual after death) when on the pyre, that the spirit might see its way to Hades. But *morte* = 'at' or 'in,' not 'after, death' (cp. ll. 436, 502); and we nowhere find this act attributed to Mercurius as *ψυχοπομπός*—e.g. Stat. Theb. i. 304 sqq., where all his attributes are enumerated. Why should not *resignat* here = 'seal up'—i.e. duly or solemnly, according to the force of 're' in certain uses of 'reddere' (see on iii. 333), 'reponere' (iv. 392, vii. 134), etc.? 'Seals up the eyes in death' would then be an extension of the sleep-producing or dispelling power attributed by Homer

(Od. xxiv. 3) to Hermes' wand, natural to the conception of *ψυχοπομπός*: and it does not seem beyond the possible limits which Virgil (who nowhere else uses the word) allows himself in the use of language.

249. *piniferum*, a natural epithet of a mountain, cp. Ecl. x. 14: but there seem to be no pines in Africa.

252. *paribus nitens alis*, 'poising himself on even wing.' *paribus*, as in v. 657, ix. 14, seems little more than a stereotyped expression, originally implying wings equally spread for flight, or some such idea.

256-258. 'Just so he flew 'twixt heaven and earth towards (or along) the sandy coast of Libya and clove the winds in his course, as he came from his mother's sire (i.e. Atlas, Maia being one of the Pleiades), e'en he, Cyllene's offspring.' Ribbeck restores 'ad' from Pal. 2, Gud. 1: Med., *a, b, c*, giving AC (i.e. according to Ribb. AT), and Pal. 1 AO: perhaps rightly, but the evidence is incomplete. Without 'ad,' *litus harenosum* is accus. of motion towards; or possibly (as Dr. Kennedy suggests) *volabat litus* is like 'currimus aequor,' i.e. "over" or "along" the shore.' The expedient of separating *litus harenosum* from *volabat*, and making *litus . . . ventosque secabat* = 'volabat inter,' i.e. a mere repetition of the previous line, introduces a fresh difficulty (in the meaning of *secabat*) without improvement in sense. Bentley's emendation, 'legebat' for 'volabat,' is ingenious, but unnecessary.

259. *māgalia* (cp. i. 421) is a variety for 'māpalia' G. iii. 340, where see note.

261. Alluded to by Juv. v. 45 'Nam Virro, ut multi, gemmas ad pocula transfert A digitis, quas in vaginae fronte solebat Ponere zelotypo iuvenis praelatus Iarbae.' Cp. Aen. ii. 211 with Juv. iii. 198; see below l. 329.

265. *invadit*, 'attacks him' (with words, as 'aggreditur dictis' l. 92), and so 'addresses sternly' (Kenn.).

269. *torquet*, 'guides,' 'directs;' cp. ix. 93, xii. 180.

271. *teris . . . terris*, a jingle probably intentional, and analogous to the contrasts of quantity noticed on ii. 663. Cp. 'cānit . . . cānentem' x. 191-192, 417, 418; and 'pārerē pārabat' above l. 238.

273. Omitted from the text by Med., Pal. (Vat., Rom., wanting here), but added by a later hand in the margin; Gud., *a, b*, have it inserted in different ways, *c* only having it in the text as originally written. It might have either slipped in, or dropped out, from a transcriber's more or less perfect recollection of Jupiter's speech (l. 233 above): and, in the absence of clearer evidence, may be retained for convenience of notation.

274. *spes Iuli*, 'the promise of your heir Iulus,' lit. 'hope afforded by' (gen. of subject).

277. *medio sermone*, 'in mid discourse,' expresses the suddenness of Mercury's disappearance. Servius' explanation, 'half-way through the dialogue,' i.e. without Aeneas replying, is over-ingenious.

283, 284. 'The thoughts in his mind are expressed in a sort of oratio obliqua, as in G. iv. 504, 505' (Con.). *ambire* = 'circumire precando,' as Hor. Od. i. 35. 5 'Te pauper ambit sollicita prece Ruris colonus;' cp. the English colloquialism 'to come round' a person. 'By what address can he entreat the maddened queen? what first beginning can he make?'

285, 286. These lines recur viii. 20, 21, where their meaning is drawn out by a simile (see note *ad loc.*). Line 286 is omitted by Vat., Pal., Gud. (Rom. wanting), but added by a later hand on margin of Vat., Gud. [Vat., it should be said, begins here after a break].

287. 'Then as he thought on each this seemed the wiser plan : ' Ὡς δὲ οἱ φρονέοντι δοάσσατο κέρδιον εἶναι Iliad xiv. 23.

289-294. *aptent*, etc. conj. of *petitio obliqua* dependent on the command implied in *vocat.* *sese interea . . . temptaturum* is ordinary *oratio obliqua*, dependent on the idea of simple statement implied in *vocat.* 'He bids them fit out, etc . . . ; saying that he himself, etc.' *quis . . . modus*, 'what the happiest' course for his need.' For *modus* = 'ratio' cp. xii. 157, etc.

297-299. *motusque*, etc., 'was the first to catch the coming change, fearing where all seemed safe. Once more fell Fame brings news that maddens her heart, of ships equipped and mustering crews.' *omnia tuta timens* explains *prima*—before anyone else could see any danger. *Eadem*, if nom. sing., as generally assumed, must refer back to l. 173 ; cp. a possible parallel in xi. 336. Is it, however, impossible to make it acc. plur. = 'eadem quae adhuc timet?' the sense would then be, 'Rumour confirms her fears.'

301-303. 'Like a Bacchanal, roused by the stir of the sacred emblems, when the cry of Bacchus is heard, and the recurring rites goad his votaries, and Cithaeron calls them with shouts by night.' *sacris*, the thyrsus, cista, statue of the god, etc. carried in the Bacchanal processions and violently shaken ; cp. Hor. Od. i. 18. 11 'non ego te, candide Bassareu, Invitum quatiam,' iii. 15. 10 'Pulso Thyias uti concita tympano ;' and Eur. Bacch. 64 sqq. *trieterica* (*τριετηρίδες* ib. 133), i.e. returning *every other year* ; so the Olympic *πενταετηρίς* was a cycle of four full years. Cp. Ov. Fast. i. 394 'Tertia quae solito tempore bruma refert,' Macrobius Sat. i. 18. 3 'in hoc monte Parnasso Bacchanalia alternis annis aguntur ;' and Sandys on Eur. Bacch. 131.

311-314. The stress is on *Troia* : 'What ! if 'twere no strange soil, no new home that you were seeking, if the Troy of other days were standing yet, would you make even for Troy across yon heaving main ? Flying—and from *me* ?'

316-318. *conubia*, the furtive union (l. 168). *hymenaeos*, the wedlock to which she hoped it was a prelude (*inceptos*, cp. ll. 171, 172). *fuit aut . . . meum*, 'if aught in me was pleasant in your eyes.'

321-324. 'For your sake too mine honour has been quenched, and the good name of old, mine only passport to heaven. To whom do you leave me to die, fair guest?—ay, guest, the only relic of a husband's name.' *sidera adibam*, 'I was approaching, i.e. had a chance of rising to, immortality.'

327. *suscepta*, lit. 'raised ;' properly (like 'tollere') of a father acknowledging his offspring by the symbolical action of lifting it from the ground, Ter. And. i. 3. 14 'quicquid peperisset, decreverunt tollere,' ib. ii. 3. 27 ; Hor. Sat. ii. 5. 45 ; cp. *ἀναρπῆν* Aristoph. Nub. 531. In Plaut. Epid. iv. 1. 34 of the mother, as here, 'filiam quam ex te suscepi.' cp. ix. 547.

328, 329. *parvulus Aeneas*, perhaps from Catull. lxi. 216 'Torquatus

volo parvulus . . . Dulce rideat ad patrem.' Juvenal's allusion is well known (v. 138) 'nullus tibi parvulus aula Luserit Aeneas, nec filia dulcior illo.' *tamen*, 'after all;' see on Ecl. x. 31. For *referret* ('recall') cp. x. 766, and Juv. i. 66 'multum referens de Maecenate.'

330. 'Then should I not seem utterly duped and forsaken.' *capta* is stronger than 'decepta' would be; so Lucr. i. 938 (of physicians sweetening the edge of a cup of medicine) 'Ut puerorum aetas . . . perpotet amarum Absinthii laticem, deceptaque non capiatur ('though beguiled may not be betrayed') Sed . . . recreata valescat.' Cp. G. i. 426.

333. *fando*, see on ii. 6.

337. *pro re*, 'as the case requires,' i.e. I need say but little; 'pro tempore' Ecl. vii. 35.

339. *haec*, i. e. 'coniugalia.' Aeneas retorts to Dido's indignant *hospes*! (l. 323), that he never thought of any other than 'hospitalia foedera.'

343, 344. *manerent*, of the present result, 'would still be standing;' *posuissem*, of a past contingency, 'I should ere now have built.' *recidiva*, 'revived' or 'restored'—a Virgilian use (cp. vii. 322, x. 58) of the word, which elsewhere = 'recurring,' e.g. of a fever (Celsus, circ. 37 A.D.). *manu* is almost pleonastic, though perhaps just suggesting the idea of personal effort, as often with 'ipse,' G. iii. 395, etc. Cp. G. iii. 32, ii. 156, Aen. xi. 505.

345, 346. *Grynaeus*, see Ecl. vi. 72. *sortes*, 'oracles' (as often written on little tablets or 'lots'); 'responsa sortium' Liv. i. 56 (of the Delphic oracle).

353-355. *turbida*, 'troubled.' *capitis iniuria cari*, 'the wrong to one so dear.' *caput*, like *κάρα*, *κεφαλή* = 'a person,' cp. viii. 483; 'ridiculum caput!' Ter. And. ii. 2. 34, 'tam cari capitis' Hor. Od. i. 24. 2, iv. 28. 20; and with numerals (like our so many 'head' or 'souls'), 'quot capitem vivunt' Hor. Sat. ii. 1. 27. *fatalibus*, 'destined.'

357. *caput*, as above, 'I call us both to witness.'

362-364. *iamdudum*, 'for a while.' Dido looks at him askance (*aversa*) throughout his speech, and bursts out at the end of it. *tacitis*, unaccompanied by words, 'with silent glances;' cp. Lucan. i. 533 'tacitum sine nubibus ullis Fulmen' (i. e. without thunder). *et sic* . . . *profatur*, 'and then bursts out in fury:' for the force of *sic* see on i. 225.

368. *maiora*, sc. 'mala;' 'quid prius, quid posterius dicam?' (Servius).

373-378. *nusquam*, etc., 'nowhere is there faith to be trusted.' *excepi*, i. e. from his wanderings, see on G. ii. 345. *feror*, see l. 110 above. *horrida iussa*, 'his grisly mandate'—a contemptuous reference to ll. 356 sqq.

379. 'Aye, Gods above ply tasks like these,

Such cares disturb their life of ease' (Con.)

Note the bitter irony of Dido's words. *quietos*, Homer's *θεοὶ βεῖα ζῶντες* Od. v. 122.

382. *pia*, 'kind;' cp. 'pietas (deorum)' ii. 536, etc.

384. *sequar*, etc., 'I will haunt him with (a Fury's) murky brands, though far away.' Virgil reproduces the Greek notion of *Ἐρινύες*—a personification of the curses that wait on wrong-doing and the stings of accusing con-

science: cp. l. 471 below (and iii. 331). The thought is from Apoll. Rhod. iv. 385 *ἐκ δέ σε πάτρης Αὐτίκ' ἐμαί σ' ἐλάσειαν Ἐρινύες*. *litore*, abl. loci, see below l. 392 and on G. i. 430.

387. The first hint of her resolution to die: the news of the effect produced on Aeneas by her spectre or apparition is to reach her in the underworld. *sub* is almost adverbial, 'down to the shades below;' see on vii. 557.

391. *suscipiunt*, Med., Gud., *a, b, c*; 'succipiunt' Pal., which Ribb. retains; cp. i. 175, vi. 249 (Vat., Rom. wanting). This seems to be one of the cases of varying orthography noted, *Introd.* III, p. xlii.

392. *thalamo*, variously explained as dat. with verb implying motion, analogous to 'it caelo,' etc.; or local abl. as in G. i. 430, ix. 214 (see notes *ad locc.*), cp. the two uses of 'sisto' l. 634 below ('huc siste') and G. ii. 419 'O qui me . . . in vallibus Sistat.' *reponunt*, 'lay her down;' cp. vii. 134; Hor. Od. i. 9. 6, and note on 'resignat' above l. 244.

397, 398. *incumbunt*, 'set to work;' cp. ix. 73. *litore toto*, 'all along the shore;' see note to ii. 421. *uncta*, 'well-pitched,' viii. 91.

405-407. *calle angusto*: for this habit of ants see on G. i. 380. *cogunt*, 'muster.' *fervet*, 'the path is all alive (or aglow) with work;' cp. viii. 677 (according to one interpretation), Mart. ii. 64. 7 'fora litibus omnia fervent.' *moras*, 'laggards;' cp. Ter. And. ii. 3. 21 'his moribus,' 'such a character.'

409-411. *fervēre*, see on G. i. 456. *misceri*, 'a confused noise,' ib. 359 'all the port a tumult of loud cries.'

412-415. *improbe amor*, cp. Ecl. viii. 49. *animos . . . relinquat*, 'bid her proud spirit yield to love, lest aught she leave untried, and die in vain.' *frustra*, i. e. if she could regain Aeneas' love without it.

419. 'If I have borne the thought of (lit. been able to expect) so great a sorrow, I shall also have strength to endure it.' For *sperare* see on Ecl. viii. 26.

421-423. *solam*, etc., 'for you alone that traitor made his friend, to you confided his very inmost thoughts; you only knew the time to reach his softer side.' *colere*, *credere*, historic infin. representing imperfect (frequentative), cp. xi. 822. *sensus*, lit. 'feelings,' as xii. 914. *aditus et tempora*, hendiadys = 'tempora viri molliter adeundi.'

427. Diomedes was said to have stolen Anchises' bones, but met with so much ill fortune in consequence, that he restored them to Aeneas. [Servius gives the story on Varro's authority, adding that Cato said Anchises reached Italy alive.] Virgil ascribes to Dido that strong Roman feeling against violation of tombs, to which was afterwards due the preservation of the Christian catacombs at Rome. Cicero (Tusc. i. 12. 27) refers to the 'inexpiabilis religio' on this point as evidence of a belief in a future existence. *cinerem Manesve*, 'ashes and spirit,' are often coupled, as above l. 34; cp. Liv. xxxi. 30 'omnium nudatos manes, nullius ossa terra tegi.'

430. *ferentes*, see on G. ii. 311.

433, 434. 'I ask but for an hour of grace, a leisure time, a breathing space for passion, till fortune schools my vanquished heart to bear its grief.' *inane*, i. e. free from the distraction which Aeneas' presence must cause: cp. Ov. Her. vii. 178 (Dido to Aeneas) 'Pro spe coniugii tempora parva

peto. Dum freta mitescunt, et amor dum temperat usum, Fortiter ediscam tristia posse pati.'

435, 436. 'This last boon I ask—O pity a sister's prayer!—and when you have granted it, I will repay it with interest at my death.' How repaid? perhaps (Wagner) by Anna then succeeding to Dido's wealth and crown, perhaps (Con.) by Dido's death ridding Anna of trouble; but we need not look for too precise a meaning in the language of agitation and despair. 'Grant me this boon—'tis not for long' is the keynote. 'Repay' is an unusual meaning for *remitto*: and it is suggested that the meaning may be 'I will let you go (to him), crowned with my death'—Dido being supposed to betray a lurking jealousy of her sister, as e. g. ll. 421-423. But more use would surely have been made of this idea, had it occurred to Virgil. The text is much varied. Ribbeck adopts '*dederit*' from Med., Pal., Gud. 1 (Vat., Rom. wanting); but the whole tenour of the passage (an address to Anna, *not* Aeneas) demands *dederis* (Gud. 2, *a, b, c*), in opposition to the higher MS. authority. Med. gives '*cumulata*,' arising probably from *CVMVLATĀ* = '*cumulatam*,' and in its turn giving rise to the emendation '*sorte*,' i. e. 'with accumulated interest.' Henry adopts '*cumulata morte*,' translating, 'I will abate my passion, though in a state worse than death.' '*Relinquam*' (one MS.) is a gloss on *remittam*. 'Monte' (Ribbeck) is a conjecture, founded on Pers. iii. 65 '*quid opus Cratero magnos promittere montes?*' Plaut. Mil. Glor. iv. 2. 74 '*argenti montis, non massas habet*.' Ter. Phorm. i. 2. 18 '*modo non montis auri pollicens*.' The only real difficulty is the MS. support of '*dederit*:' the other vv. ll. being mostly traceable to the attempt to extract too definite a sense out of an indefinite poetical expression.

438, 439. *fertque refertque*, 'bears again and again' (to Aeneas). *fletus*, of a tearful appeal, like '*lacrimae*' ii. 145 (Con.). With *aut* must be supplied a negative, implied in *nullis*: Ribbeck reads '*haut*' (i. e. 'hand'), without MS. authority.

441-446. 'As when some sturdy aged-timbered oak by Alpine blasts is pressed on either side, contending to o'erthrow it; loud creaking follows, and from the shaken trunk leaves deeply strew the ground: the tree clings fast to the rock, and high as its summit soars to heaven, deep strikes its root towards the underworld.' *Boreae*, as other names of winds, is used loosely; here of any cold blast. *altae* closely with *consternunt*, and virtually adverbial; the v. l. '*alte*' (*b*) being probably a gloss to this effect. *quantum vertice*, etc. repeated from G. ii. 291, 292.

450-473. The beginning of the end; Dido becomes desperate and weary of life. Omens and dreams help to drive her to frenzy, and precipitate her resolve to die. (See Introd. to this book.)

450, 451. *exterrita*, 'driven wild,' cp. G. iii. 149. *caeli convexa*, 'the vault of heaven,' see on i. 310.

452-455. *peragat*, of her *present* design; '*perageret*' would have referred to a design in the (recent) past when she saw the omens. 'The more to fulfil her design and leave the light, she lately saw (*vidit*, aorist) when placing her gift upon the altar . . . ' *turicremis*, 'incense-burning,' from Lucr. ii. 353. *obscenum*, 'ill-omened,' see on G. i. 470.

457. *templum*, 'a chapel' (according to the subsequent Roman custom) to the 'Di Manes' of Sychaeus, her former (*antiqui*, as l. 663, cp. *Fr. ancien*) husband.

462, 463. 'Alone upon the roof-top did the owl complain, with death-boding note, and uttered its long-drawn wailing cry.'

464. Ribbeck reads '*piorum*' from Med.; but Vat., Pal., Gud., *a*, *b*, *c* give *priorum* (Rom. wanting), which Gossrau thinks arose from the *pr* sound twice before in the line. But might not a threefold repetition ('*praeterea*,' '*praedicta*,' '*priorem*') of the same initial sound be an intentional alliteration?

465. *furentem*, proleptic; 'drives her to madness.'

469, 470. For the double vision of Pentheus see Eur. Bacch. 917, 918 *Kaì μὴν ὄρῳ μοι δύο μὲν ἡλίουσ δοκῶ, Δισσὰς δὲ Θήβας*. The vision of *Eumenidum agmina*, however, is more appropriate to Orestes (Aesch. Cho. 1057), and an ingenious emendation suggests '*Euiadum*;' but it is not easy to see how the letters *IA* could have become *MENI*. Virgil mixes his recollections of the '*Bacchae*' and the '*Orestes*.'

471. *scaenis*, 'on the stage' (Vat., Med., Pal.). The vv. ll. '*furiis*' (from iii. 331 ?), '*Poenis*' (i. e. *Ποινῆς*), and '*saewis*,' arise from an idea that Virgil would think of the real Pentheus and Orestes, not of their representation on the stage: see Con. note. *agitatus*, 'driven,' as iii. 331, xii. 668: the meaning '*celebratus tragoediis*,' suggested by Servius, being less suitable to the context here, though supported by Ausonius, Epigr. lxxi. ('*libido*') '*Quam toga facundi scaenis agitavit Afrani*;' cp. G. iii. 287.

476, 477. *exigit*, 'weighs,' 'determines:' cp. Quint. vi. 5. 5 '*quid dicendum, quid tacendum, quid differendum sit, exigere consilii est*.' *spem fronte serenat*, 'shows calm hope upon her brow;' cp. i. 209.

480-482. *Oceani*, i. e. the bound which Ocean sets; cp. vii. 225, G. ii. 122. Homer puts the Aethiopians near the Ocean-stream which surrounded the world (Iliad i. 423). *aptum*, in its original participial sense 'fitted,' and so 'decked with glittering stars;' cp. G. iii. 168.

484-486. *templi*, 'precinct,' Greek *τέμενος*. *σηκός* is used for a dragon's den, Eur. Phoen. 1010, and also for a chapel or shrine, Soph. Phil. 1328; and perhaps Virgil (as Con. suggests) may have been translating this word used of the garden of the Hesperides. *soporiferum*, a fixed epithet of *papaver*, is curiously inappropriate here; for the priestess, to preserve the golden apples, would not try to lull the wakeful dragon to sleep. Honey and poppy-seeds sprinkled on food were a Roman delicacy: so in Hor. A. P. 375 '*Sardo cum melle papaver*' is among unnecessary luxuries.

487. *carminibus*, 'charms,' see on Ecl. viii. 69. *promittit solvere*, cp. vii. 433 and references.

493. *accingier*, sc. 'me,' 'that I unwillingly gird on (i. e. employ) magic arts.' On the archaic form see G. i. 464.

494-496. *sub auras* in viii. 24 must = 'heavenward;' but elsewhere (ii. 158, iii. 422, vii. 768) 'above ground' or 'to the open air,' as opposed to a place of concealment below ground, is a sufficient meaning—and so perhaps here. Virgil is thinking of the 'atrium' of a Roman house;

cp. ii. 512. *impius*, 'the wretch,' as opposed to his usual title '*pius*.' *exuvias*, 'relics,' i. e. dress; cp. Ecl. viii. 91.

497. *superimponant* (Vat., Med. 1), 'let them (the servants) place upon it.' '*Superimponas*' (Pal., Gud., *b*, so Ribb.) continues the directions to Anna; and the vv. ll. '*superimpones*,' '-ens,' '-e' perhaps point to this as the original reading. 'Anna would naturally require assistance, so that the plural is not inconsistent with the injunction of secrecy' (Con.); and this gives on the whole the best sense.

501, 502. *mente* with *concepit*, 'she cannot conceive (or realise) such a pitch of madness.' '*Concepit furias*' (above l. 474) is said of Dido; and an ingenious emendation reads '*concupere*' here, *germanam* being then the subject: cp. Bentley's emendation '*evehere*' for '*evehit*' Hor. Od. i. 1. 6. *morte*, abl. of circumst., 'at the death;' cp. l. 436 above.

504-506. *penetrati in sede* = '*tecto interiore*' l. 494. *intendit locum sertis*, by hypallage for the more usual '*intenditserta loco*;' cp. '*fixit harundine malum*' v. 544.

510. *tercentum*, of an indefinitely large number, as G. i. 15, Aen. viii. 716.

511. 'And three-fold Hecate, maiden Diana of three faces.' 'Diana (Dea Iana) was worshipped as "tri-ceps," three-faced: her name being Hecate, as an infernal deity (vi. 118); Luna, as celestial; Diana, as terrestrial' (Kenn.): cp. Hor. Od. iii. 22. 4 '*diva triformis*.'

512-516. *sparserat*, etc., a sort of infernal lustration, analogous to that at funerals (vi. 229 sqq.); cp. Hor. Epod. v. 25 '*Sagana per totam domum Spargens Avernales aquas*.' *ad lunam*, 'by moonlight;' so '*ad lumina*' viii. 411, '*ad lunam*' Juv. x. 21 (Mayor *ad loc.*). *cum lacte*, i. e. 'et lac,' and the juice of dark poisonous herbs; cp. ii. 72 '*poenas cum sanguine*.' *amor*, 'a love-charm' (in this sense *ἄπαξ λεγόμενον*), here of a supposed excrescence on a young foal's forehead, thought to be devoured by the mother; but if secured before she did so (*praereptus*), useful as a love-philtre.

517, 518. *mola*, see Ecl. viii. 82, Aen. ii. 233 ('*salsae fruges*'). *piis* = '*puris*;' often in connection with sacrifice, '*pia vitta*' l. 637, '*farre pio*' v. 745. The ablatives are modal—'with salted meal and clean hands.' *in veste* (cp. v. 179, vii. 167, xii. 169), abl. of circumstance, 'with loosened dress:' cp. '*horridus in iaculis*' v. 37; '*potans in rosa*' Cic. Fin. ii. 20; '*magno in aere alieno maiores etiam possessiones habent*' Cat. ii. 8; and the adverbial phrases '*in aequo*,' '*in propinquo*' (Roby, L. Gr. ii. § 1976). *exuta*, middle, see on Ecl. iii. 106, Aen. i. 228. A *single* unsandalled foot is said to be shown on ancient works of art representing sacrifice; but '*pedibus nudis*' (Hor. Sat. i. 8. 24), and similar examples, indicate bare feet as usual.

520, 521. 'Then prays to whatsoever gods have just and mindful regard for unrequited love;' lit. 'have for a care (dat.) lovers with unequal bond of union'—i. e. who love but are not loved in return. Cp. (of a mutual passion) Theocr. xii. 15 Ἀλλήλους δ' ἐφίλησαν ἴσῳ ζυγῷ, Mart. iv. 13. 8 '*Tamque pari semper sit Venus aequa iugo*.'

528. Omitted by Med., Pal. (Vat., Rom., wanting), added on margin of

Gud., *c*, and between the lines of *a*; not noticed by Servius: perhaps from ix. 255. The form *lenibant* occurs vi. 468: cp. 'nutribant' vii. 485, 'insignibat' l. 790, 'vestibat' viii. 160, etc.

529-531. *animi*, 'at heart'; see on G. iii. 189, 289. *oculisve*, 'or welcomes the gift of sight with eyes or heart'; *noctem* being = that which night brings, i. e. sleep.

533-536. *sic adeo*, 'tis thus she begins'; cp. xii. 47 'sic institit ore.' The notion is that of setting foot upon, and so entering, an undertaking. *quid ago?* cp. ii. 322 'quam prendimus arcem?' *irrisa*, 'an object of mockery' (to the 'proci priores'; the notion of *past* time being subordinated). *quos ego sim*, etc., 'though I have so often spurned them'—in contrast to *petam supplex*.

538, 539. *iuvat*, sc. 'eos': 'because they are pleased to have had my help before, and gratitude for favours of old stands firm in mindful hearts?' The *ne* carries on the question, and suggests a further doubt as to the possibility of this reason; cp. Catull. lxiv. 180 'An patris auxilium sperem? quemne ipsa reliqui,' i. e. 'eiusne, quem . . .'

540-542. *fac velle*, 'suppose I wished.' *invisam*, Med. 2, Gud. have 'inrisam,' probably from l. 534. On *Laomedontae periuria gentis* see G. i. 502.

545. *inferar* = 'inferam me comitem'; 'shall I join them with all my people round me?' It can hardly = 'attack' in this context.

547. *quin morere*, 'nay, die.' She apostrophises herself, but immediately turns on Anna.

551. *more ferae*, 'like some wild thing,' expresses a longing, not for bestial as opposed to human life, but the freedom and ease of wild life as opposed to the restraints and troubles of civilisation: see Con., who aptly compares the language used of Camilla, on xi. 570 sqq.

552. *Sychaei*, Med., and apparently Pal. 1st [*SYCHAEIES*, with *o* written over and *IES* scratched out]; Vat., Rom., wanting. Servius read 'Sychaeo' (adject.), which most editors adopt, though occurring nowhere else. 'Sychaei,' says Con., 'looks like a correction'; but might not 'Sychaeo' be introduced to avoid the repetition of final sound in *cineri* . . . *Sychaei*? The similarity to an adjectival termination would best account for the adjectival use (if admitted) of 'Sychaeo.'

553, 554. *rumpebat*, cp. ii. 129. *certus eundi*, 'resolved to start'; cp. 'certa mori' below l. 564. The genitive is analogous to that of 'respect,' 'infelix animi,' etc.

559. *iuventa*, Vat., Med., *c*: 'iuventae' Ribb., from Pal., Gud., *a*, *b*, Servius.

561. *deinde*, 'thence derived,' i. e. by natural consequence, 'ex hoc casu:' cp. v. 741, ix. 781, xii. 881 for *deinde* = *εἴτα* or *ἐπὶ τούτοις*.

564. *certa mori*. On this construction see Ecl. v. 1, and cp. vi. 164, vii. 807, xi. 738, xii. 290. Med., *a*, *b* read 'varioque irarum fluctuat aestu,' probably from recollection of l. 532; cp. i. 668. Vat., Pal., Gud., etc. as in our text.

565-567. *praecipitare* = 'praecipitandi' or '-do' (dat.), see on G. i. 213. *trabibus*, i. e. Carthaginian ships. *fervere*, see on G. i. 456. If

Aeneas does not make off at once, the Carthaginians will try to burn his ships.

569. The neuter *varium et mutabile* expresses contempt—'a changeful and uncertain thing is woman ever.'

571-573. *umbris*, of a single apparition, as v. 81, vi. 510. *fatigat*, 'stirs,' as vii. 582; cp. on i. 316. *praecipites vigilate*, 'awake in haste.'

576. *instimulat*, Vat., Pal., Gud., *c*; 'stimulat' Med. (?). The juxtaposition of *M* and *IN* may well have confused a copyist's eye to the omission of the latter.

577. *quisquis es* does not imply doubt that it was Mercury, but it is a common formula of address, like *Zeὺς ὅστις ποτ' ἐστίν* Aesch. Agam. 160, cp. ix. 22, 208: the idea apparently being to disclaim irreverence in addressing a god by a name of human choice. Thus in Plato, Crat. 400 D, E, Socrates lays down the principle *ὅτι περὶ θεῶν οὐδὲν ἴσμεν, οὔτε περὶ αὐτῶν οὔτε περὶ τῶν ὀνομάτων, ἅττα ποτὲ αὐτοὶ ἑαυτοὺς καλοῦσιν ὥσπερ ἐν ταῖς εὐχαῖς νόμος ἐστὶν ἡμῖν εὐχέσθαι, οἷτινες καὶ ὁπόθεν χαίρουσιν ὀνομαζόμενοι, ταῦτα καὶ ἡμᾶς αὐτοὺς καλεῖν*.

578. 'O come, and aid us with thy favour! send stars in heaven to help us!' *sidera*, i.e. the weather, which they were supposed to influence; G. i. 311, Aen. iv. 309, xi. 260.

581-583. *rapiuntque ruuntque*, 'they hurry and bustle.' *rapiunt*, lit. 'seize hastily' (the cables, etc.); cp. 'rapuit flammam' i. 176 ('kindle quickly'), 'rapit populos,' etc. vii. 725, x. 178 ('lead hurriedly on'). *latet*, 'is hidden' (by the vast number of ships upon it). Line 583 is repeated from iii. 208.

586, 587. *primam*, Pal., Gud. I, *a*, 'primum' Med., *b, c*; a conflict of authority between which there is little to choose. *aequatis velis*, 'with steady sail,' i.e. evenly filled by the wind; cp. v. 232, 344. 'Arquatis' ('arqus' = 'arcus') is an ingenious, but unnecessary conjecture.

589-591. *percussa* and *abscissa* are middle; see on i. 228. *ibit*, 'shall he now go?' *illuserit*, 'shall it be (said hereafter) that a stranger has laughed our kingdom to scorn?' cp. 'occiderit' ii. 581.

595. 'A momentary return to calmness' (Con.).

596-598. 'Unhappy Dido, does your impious act but now strike home? better had it done so (*decuit tangere*) when you offered him your crown.' *facta impia*, her faithlessness to Sychaeus' memory; see above ll. 15-29, 321-323, 552. On the view that it refers to Aeneas' conduct see Con. *dextra fidesque* (sc. 'eius') *quem*, etc., cp. v. 291, xi. 81.

603-606. 'But the fortune of war had been (i.e. would have been, cp. G. ii. 133) doubtful. Suppose it had; whom had I then to fear, with death at hand?' 'Qui mori decrevit, nihil habet quod amplius metuat' (Gossr.), *metui*, aorist; not (as Gossr.) for 'metuissem.' *tulissem*, etc. the ordinary construction of an apodosis, 'I should have . . .;' the concessive *fuisset* serving as a protasis. *foros*, 'decks,' as vi. 412. On *extinxem* = 'extinxissem' see i. 201.

607. This invocation to the Sun may have been suggested by Hom. Il. iii. 277 'Ἡελίός θ', ὃς πάντ' ἐπακούεις: but it also recalls, as Prof. Nettleship

points out ('Suggestions,' p. 34), the great speech of Ajax in Sophocles, *Σὺ δ', ὦ τὸν αἰπὸν οὐρανὸν διφρηλατῶν* 'Ηλιε, κ.τ.λ. (Aj. 845); cp. l. 610 below, and what has been said in the Introduction of the influence of the Greek drama on Aen. iv.

608. 'And thou, Juno, the agent and witness of all this woe,' i.e. 'quae has nuptias conciliasti,' as above ll. 120 sqq., 166. *interpres* = 'a medium between two parties;' so 'interpres corrumpendi iudicii,' 'a bribery agent,' like 'sequester,' Cic. Clu. 8. 25 ('sequestre in indice corrumpendo usus').

610, 611. *di morientis Elissae*, perhaps referring to the notion of a *δαίμων* or genius, cp. iii. 63; but more probably = 'gods that look upon (or, that will avenge) Elissa's death,' i.e. the heavenly protection that *belongs* to her of right. *meritumque*, etc., 'turn to my woes the favour they deserve,' i.e. of vengeance on their authors.

614. *terminus*, originally a stone pillar fixed in the ground as a boundary, then of any fixed or firm decree, Lucr. i. 77 '*alte terminus haerens*,' ib. ii. 1057, vi. 64; cp. Hor. C. S. 26 '*stabilisque rerum Terminus*' of the landmark of Roman power, 'that may not be removed, but standeth fast for ever.' This fixity was symbolised in the statue of *Terminus*, which would not give way even to Jupiter on the Capitol (Ov. Fast. ii. 665-668, cp. the whole passage ll. 637 sqq.). The words *hic terminus haeret* are obviously the apodosis to *si . . . poscunt*: the sense of the whole passage ll. 612-620 being, 'if he *must* reach Italy, he must; but may his days there be few and evil.'

615-620. We need not try to harmonise this impassioned imprecation with the actual events of the later books of the Aeneid, or even with the legend that Aeneas lost his life within three years, his body not being recovered from the river Numicius: its poetical appropriateness here being quite independent of any supposed fulfilment. The story that Charles I. opened a copy of Virgil in the Bodleian Library at this passage is (if true) a curious instance of the occasional point of such superstitions as that of the '*Sortes Virgilianae*' (Introd. I, p. xvi).

623. *exercete*, 'ply with ceaseless hate,' i.e. 'hate evermore;' cp. i. 431, iii. 182.

625-629. 'Rise up, whoe'er thou art, an avenger from my bones, to chase the Dardan settlers with fire and sword, now or hereafter, whensoever strength be given. Fight shore with shore, fight sea with sea, and men with men! be war for the Trojans and their children's children!' For the combination of 2nd and 3rd pers. in *exoriare aliquis* cp. Plaut. Epid. iii. 3. 17 '*Heus foras exite huc aliquis*,' Ter. Ad. iv. 4. 26 '*aperite aliquis ostium*,' Tib. i. 6. 39 '*Tunc procul absitis quisquis colit arte capillos*.' For *nepotesque*, Gud. and other MSS. (as vii. 470) read '*nepotes*,' probably to avoid the hypermeter. *olim*, of future time, see on i. 20.

631. *lucem* = '*vitam*,' as above l. 31.

633-635. *antiqua*, see above l. 458. *cinis*, like Greek *κόμης*, of 'dust' or 'ashes.' *mihi*, dat. eth., with *huc siste* (not *cara*). *properet*, subj. in *petitio obliqua*. *spargere*, poetical infin. of purpose, see on i. 527.

640. *Dardaniquæ rogam capitis*, 'the Dardans' pyre,' on which lay the memorials of Aeneas (above ll. 507, 508).

642-647. 'But Dido in haste, all wild with her dreadful purpose, rolling her bloodshot eyes, her trembling cheeks flushed here and there with red, yet pale already at the touch of death, bursts through the inner doors of her palace and wildly scales the lofty pyre; then bares the Dardan sword, a gift not asked for use like this.' *aciem*, as vi. 788, vii. 399, xii. 558. *pallida morte futura*, cp. viii. 709.

649. *lacrimis et mente*, modal abl. = 'with (or, in) tears and reflection,' 'pausing thought awhile and wept.'

651-654. 'Relics so dear while fate and heaven allowed, receive my life and loose me from my care. My days are done, the course that Fortune gave is run; and now my shade shall pass majestic to the grave.' *exuviae*, Ecl. viii. 91. *sinebat*, Med., Pal. 1, 'sinebant' Vat., Pal. 2: for sing. cp. i. 16, 17, x. 679; Lucr. vi. 1204 'vires corpusque fluebat'; Cic. Att. ix. 10. 2 (Watson, 63) 'nunc mihi nihil libri, nihil litterae, nihil doctrina prodest.' For *vixi* see on ii. 325.

660. *sic, sic*, at these words she twice stabs herself—'thus, thus I go rejoicing to the shades.'

669-671. *ruat*, 'were falling,' as ii. 290, 363. *culmina* = 'tectæ,' cp. ii. 446. Prepositions follow their case (1) as here, when a gen. follows; (2) when another subst. follows, 'saxa per et scopulos' G. iii. 276; (3) more commonly, when an adjct. follows, 'fronde super viridi' Ecl. i. 81.

675, 676. 'Was this your plan, my sister? were you deceiving even me? was this, forsooth, the intent of your pyre, this of your altar-flames?' *illud*, cp. l. 478 above. *petebas*, lit. 'attacking,' as 'bello petere' iii. 603, 'falsis criminibus petere' Tac. Ann. iv. 31; the imperfect denotes continuance—'were you doing this all the time?' *mihi*, dat. ethicus.

678, 679. *vocasses*, 'optantis est: utinam vocasses!' (Gossr.); cp. x. 854, xi. 162. 'Had you but called me to share your fate! the same death-pang, the selfsame hour, had destroyed us both with the sword.' *dolor*, of physical pain, as x. 863. *tulisset*, see on Ecl. ix. 51.

682-684. *patres*, 'elders,' as v. 341. *date ablum*, 'grant me to wash' (petitio obliqua). Con., to make the construction correspond to that of vi. 883 ('manibus date lilia plenis, Purpureos spargam flores'), takes 'date vulnera lymphis,' 'give the wounds to water,' as an inversion for 'date lymphas vulneribus,' 'bring water for her wounds;' but this seems hardly necessary. See note to vi. 883.

685. *evaserat*, 'at once she scaled;' for pluperf. denoting instantaneous action see on ii. 257.

689. *stridit*, 'gurgles,' i. e. with spouting blood.

691, 692. 'Thrice she rolled back upon the couch, with blank gaze sought for light in heaven above, and groaned as light she found.' Enn. Ann. 15 'Semianimesque micant oculi lucemque requirunt:' cp. also x. 781.

695. 'To free the struggling soul from the limbs entangled with it;' cp. l. 703 below; Lucr. ii. 950 'Vitalis animae nodos e corpore solvit.'

696-699. *fato*, of a natural death; *merita*, of one earned in fight at another's hand, cp. ii. 434. For the idea of a premature death delaying admission to Orcus see vi. 427 sqq. *crinem*, cp. Eur. Alc. 75, 76 'Ἰερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν ὅτου τόδ' ἔγχος κρατὸς ἀγνίστη τρίχα. *damnaverat*, 'had given over;' Hor. Od. iii. 3. 22 'Ilion . . . mihi castaeque damnatum Minervae.'

701. *trahens*, cp. 'facem ducens' ii. 694: 'flashing as she goes against the sun a thousand varied hues.'

AENEIS.

LIBER QUINTUS.

Aeneas, driven by foul winds to Sicily, holds games at the tomb of Anchises on the anniversary of his death—viz. a boat-race (ll. 104-285), a foot-race (ll. 286-361), a boxing-match (ll. 362-484), an archery contest (ll. 485-544), and the 'ludus Troianus' of cavalry manœuvres (ll. 545-603). After an attempt of the Trojan matrons, at Juno's instigation, to burn his fleet, and so detain him from Italy, has been foiled by a miraculous shower (ll. 604-699), Aeneas sets sail for Italy; Venus obtaining for him a calm passage from Neptune. On the way Palinurus is drowned; an incident which gives interest to the otherwise uneventful voyage from Sicily to Italy, by connecting it with an Italian tradition about the promontory of Palinurus.

The scene of this episode in the story of the Aeneid was suggested by a variety of the Trojan legend which made Anchises die in Sicily, and placed a Trojan colony in the island. The idea of the funeral games and much of their detail is from the games in Iliad xxiii, given by Achilles in honour of his dead friend Patroclus. The burning of the ships formed part of the Trojan legend; its scene being variously laid in Greece or Italy, or at some point on the voyage of Aeneas.

2. *certus*, 'with fixed purpose,' 'steadily.' *atros Aquilone*, 'darkened by the northern breeze;' see note on '*mare purpureum*' G. iv. 373. A northern wind would be unfavourable for a voyage from Carthage to Italy: but from what follows, Virgil perhaps meant this.

5-7. *latet*, from the Trojans, whose departure had driven Dido to her end (iv. 586 sqq.). *duri*, etc., 'but the thought of the bitter pains from great love wronged, and the knowledge of what a frantic woman can dare, incline each Trojan heart to sad forebodings.' *per*, 'through' or 'among;' and 'so in the direction of;' cp. *Aen.* xii. 439. For this use of *notum* (pass. part. expresses an abstract notion) cp. *Liv.* vii. 8 '*diu non perlitatum tenuit dictatorem*;' *ib.* i. 53 '*ni degeneratum in aliis huic quoque decori officisset*;' and in Greek τὸ τιμώμενον τῆς πόλεως *Thuc.* ii. 63. For the thought cp. Fletcher, 'Pilgrim,' iii. 1:

'What dares not woman when she is provoked,
Or what seems dangerous to love or fury?'

15, 16. *colligere arma* = 'contrahere vela,' 'to take in sail;' cp. Lucan. iii. 44 '*legere rudentes Et posito remis petierunt litora malo.*' *arma*, like *ὅπλα* (Od. ii. 390 etc.) = the whole equipment or tackling of masts and sails; cp. Aen. vi. 353. *obliquat sinus in ventum*, 'slants the canvas to the wind,' i. e. tacks; the wind being contrary.

17, 18. *non si*, etc., 'not if Jupiter were to promise it on his word, could I expect to reach Italy in this weather.' *auctor* = 'guarantee,' or 'surety;' see lexicons. For *sperem* with pres. inf. cp. iv. 337.

19, 20. 'The wind has changed and roars athwart our course, getting up from the darkening west as the air thickens into cloud.' Clouds were supposed to be produced by condensed air; cp. G. i. 419, and for the opposite process, Aen. i. 587.

21. 'Nor have we power to struggle against them or so much as make an effort;' cp. for *tantum*, ix. 806, Ecl. vi. 16; for *tendere*, ii. 553, ix. 377.

24. *fraterna Erycis* = '*fratris Erycis*;' Eryx being also a son of Venus.

26. *equidem*, here, as usual, in connection with 1 pers. sing., being perhaps by Romans themselves unconsciously associated with '*ego*,' though really only a strengthened form of '*quidem*,' cp. '*e-nim*,' '*nam*;' *ἐκεῖνος*, *κεῖνος*; *ἐ-θέλω*, *θέλω*; *ὄνομα*, '*nomen*;' and the Homeric forms *ἐ-έρση*, *ἐ-είκοσι* κ.τ.λ. This appears from its occasional use (1) with '*ego*,' e. g. Cic. Or. ii. 6 '*sic ego nolim equidem*;' (2) with 2nd and 3rd pers., e. g. Plaut. Pers. ii. 2. 5 '*equidem si scis tute*,' Pers. v. 45 '*non equidem hoc dubites*,' Prop. iii. 23. 5 '*Hic equidem Phoebus visus mihi pulchrior ipso*,' Cic. Att. xiii. 26 '*equidem credibile non est*:' (3) with other cases of 1st pers., e. g. Pers. i. 110 '*per me equidem sint omnia protinus alba*,' or 3rd pers., e. g. Ter. Eun. v. 4. 34 (955) '*equidem orante, ut ne id faceret, Thaide*.'

28, 29. *velis*, abl., as in '*tendit iter velis*' vii. 7. *demittere*, 'bring to haven;' cp. '*deducere*,' '*devenire*,' etc., where '*de-*' implies a fixed '*terminus ad quem*.'

37. *in iaculis*, 'with javelins;' abl. of circumstance; cp. iv. 518. *Crimiso* MSS; more commonly '*Crimiso*.'

52-54. *depressus*, 'storm-caught;' cp. G. iv. 421. *suis* = '*propriis*,' as Aen. vi. 142.

55. *ultro*, 'beyond all hope;' cp. ii. 145.

56. 'Not indeed, as I think, without the purpose and the will of heaven.' *equidem*, though in connection with *reor*, seems only to strengthen *haud*; see above l. 26. *divum*, Med., Pal., Gud., *a*, *b*: see Introd. III, p. xlv.

60. *velit*, 'may he deign;' so of Jupiter, i. 733.

62. *adhibete*, 'invoke;' cp. Hor. Od. iv. 5. 32 '*alteris Te mensis adhibet deum*.'

64. *si . . . extulerit*. No doubt is implied; the expression being originally connected with some superstitious fear of speaking too confidently: cp. the Greek opt. with *άν* = a modified future. See also vi. 770; and cp. Plaut. Capt. ii. 2. 1 '*Iam ego revortar intro si ex his quae volo exquisivero*,' Catull. xiv. 17 '*si luxerit*' ('come dawn'), Hor. Epp. i. 7. 10 '*Quod si bruma nives Albanis illinet agris*.'

65. *retexerit*, iv. 119.

69. *crudo*, 'of raw hide;' cp. G. iii. 20.

71. *ore favete*, 'hush! one and all' (lit. 'favour with the lips'), a formula at sacrifices, bidding people keep silence at any rate from ill-omened words; cp. Hor. Od. iii. 1. 2 'favete linguis' ('guard your lips').

73. *aevi maturus*, 'of ripe years;' see for construction G. iii. 189; for meaning of *aevum*, Ecl. x. 43.

79. *purpureos*, 'bright;' cp. Aen. vi. 884, where the same custom is referred to. It was also common in Greece (Aesch. Pers. 618, Soph. El. 895) and has survived to modern times.

80, 81. 'Hail, honoured father, once again: hail, ashes, spirit, shade of a parent rescued but in vain.' Ribb. takes *iterum* with *salvete*: but in either case it must = 'once more'—i. e. after the burial a year ago (ll. 46-48), though some refer it to the second cry of 'salve!' *sanctus* (cp. our 'sainted') has almost a technical use in connection with the dead, cp. Aen. xii. 648; so 'sanctitas' of feeling towards the dead, Cic. Top. § 90. *recepti*, gen. sing. (*recepti patris*), or nom. plur. (*recepti cineres*): the meaning is the same in either case, 'rescued from Troy.' For *animae umbraeque*, 'of a single spirit,' cp. iv. 571.

82. *fatalia*, 'destined,' iv. 355.

87-89. 'Blue streaks adorned its back, the sheen of golden spots lit up its scales; as the bow in the clouds flings out a thousand varied hues to meet the sun.'

90. *obstupuit*, here (as always) written 'opstipuit' by Ribb. despite the concurrent authority of Vat., Med., Pal., Rom., Gud., *a*, *b*. See Introd. III, p. xliii. *agmine longo*, 'with long trailing march,' see G. iii. 423.

94. *instaurat*, 'renews;' see on iv. 64.

95. The *Genius* or tutelar deity of places (vii. 136) or persons (Hor. Epp. ii. 2. 187) was represented under the form of a serpent (e. g. on the walls of Pompeii and in Etruscan tombs, see Dennis' 'Etruria,' i. pp. 170, 287): as also was the *famulus* (*δαίμων*) or 'familiar' supposed to attend demigods and heroes, the predecessor of the black cat of mediæval witchcraft. Cp. Val. Fl. iii. 458 'placidi quas protinus angues Umbrarum famuli linguis rapnere coruscis.' Sil. Ital. (vi. 288) speaks of a serpent as 'famulus sororum Naiadum.' On Etruscan tombs the 'demons' are generally accompanied by serpents: see Dennis' 'Etruria,' i. p. 287, and the woodcuts facing pp. 263, 354.

99. *remissos*, the spirit being supposed to attend the sacrifices in its honour.

103. *viscera*, 'flesh;' see i. 211.

107. *complerant*, Pal., Gud., *b*: 'complebant' Con. from Med. [Vat. wanting, Rom. uncertain]. The imperf. is possibly a slight gain in sense, but is more likely to have been substituted for plup., than vice versa. *complerant* carries on the suggestion of *excierat*, by showing that at daybreak the people had already assembled for the sight.

109. *circo*, 'the concourse' (of people): they do not go into the 'circus' till after the ship-race (l. 289).

.113. 'And the trumpet from a central mound proclaims the games

begun.' A slight anachronism; the trumpet being used at Roman games, but not in Homer.

114. *pares*, 'well matched,' Ecl. vii. 5.

117. *mox Italus*, i.e. soon to be the founder of an Italian house. *Memmius* from *Mnestheus*, on the analogy of 'meminisse' from *μνησθαι*. On *Memmius*, the friend and patron of *Lucretius*, see *Munro* on *Lucr.* i. 41-43; *Sellar*, 'Roman Poets of the Republic,' p. 282 (ed. 1881). Of the three Roman 'gentes' here referred to Trojan ancestry, the *Memmia* (plebeian) does not appear in history till 173 B.C., after which it supplied several 'tribuni plebis': the *Sergia* (patrician) had a consul B.C. 437, and in later times the notorious *Catiline*; while the only *Cluentius* known to us is *Cicero's* client in B.C. 66. Probably *Virgil* wished to compliment private friends who bore those names.

119. *urbis opus*, usually explained as='urbis instar,' 'the semblance of a city;' cp. *Cic. Verr.* ii. 5. 34. § 89 'quae (navis) si in praedonum pugna versaretur, urbis instar habere inter illos piraticos myoparones (galleys) videretur.' Two examples for this use of *opus* are cited from *Statius*, viz. *Theb.* vi. 86, calling a funeral pile 'montis opus' (where however 'onus' is probably the true reading); and *Silv.* ii. 2. 31 of a portico, 'Inde per obliquis erepit porticus arces, Urbis opus,' where it seems to='a city's work,' i.e. which it took a whole city to build; cp. *Hor. A. P.* 63 (of a harbour) 'sive receptus Terra Neptunus classes Aquilonibus arcet, Regis opus.' A better parallel is *Ovid. Fast.* vi. 641 (of the house of *Vedias Pollio*, pulled down by *Augustus*) 'Urbis opus domus una fuit; spatiumque tenebat Quo brevius muris oppida multa tenent,' where the obvious reference is to size. Might we possibly take it as='a very city' (*opus*=*ἔργον*) on the analogy of such expressions as τὰ ἔργα τῶν πραχθέντων ἐν τῷ πολέμῳ *Thuc.* i. 22, τῶν ἔργων τῆς δημοκρατίας *Aesch. Ctes.* § 251, τὰ ἔργα τῶν ὑπὲρ ἡμῶν πόνων *Dem. de Cor.* § 160; and perhaps 'labor ille domus' *Aen.* vi. 27? The passage from *Ovid*, however, seems decisive for the rendering 'vast as a city.' *versu*, a 'row' or 'bank' of oars; cp. *G.* iv. 144.

125. *olim*, 'at times,' as *G.* ii. 302; cp. *Aen.* ii. 367.

127, 128. 'In a calm 'tis still, and rises from the unruffled deep, a level spot, where basking sea-birds love to rest.' *tranquillo*, abl. of circumst.; cp. *Lucr.* v. 12 'In tam tranquillo et tam clara luce,' *Ter. Eun.* v. 8. 8 (1037) 'Gaudeo esse amorem omnem in tranquillo,' *Liv.* iii. 14. 6 'nec cetera modo tribuni tranquillo peregere.'

130. *pater*, 'the sire;' i.e. *Aeneas*, as presiding over the sports of younger men; cp. *ll.* 358, 424 below.

134. *populea*, in honour of *Hercules*, perhaps because these were funeral games (see on *G.* ii. 66); but a simpler reason for its choice here is the belief that *Hercules* was the founder of the Olympic games.

136-138. 'They take their seats and arms are strained to oars; with straining eyes they wait the signal, while throbbing excitement drains their beating hearts and high-roused thirst for glory.' On *haurit* see *G.* iii. 105.

139. *finibus*, the reading of all MSS, is condemned by *Ribbeck* as 'falsa scriptura,' because 'fines' is not used of the position of ships in harbour. He therefore reads 'funibus,' but very unnecessarily.

141, 142. *adductis*, 'pulled home' (to the body, in rowing). *versa* (from 'verto'), 'upturned.' *pariter*, 'side by side,' ii. 205.

145-147. *corripuere*, 'dash on to,' see Aen. i. 418: and for the description of the charioteers, G. iii. 106, 107.

148-150. *studiis faventum*, 'cheers of partisans.' *inclusa*, 'shut in' (by wooded hills); see ll. 287, 288 for the 'lie of the ground.'

151. *undis*, abl. loci, 'shoots forth in front upon the waves.'

154, 155. *aequo discrimine*, 'at equal distance' (behind Cloanthus). *locum superare priorem*, 'to win the foremost place' (τὰ πρότερα νικᾶν); cp. G. ii. 123 'aëra vincere summum Arboris.'

158. *longa*, if not absolutely an 'otiose epithet,' can hardly bear all the force ascribed to it by Con.—see his note.

159. *tenebant*, 'were close upon;' cp. vi. 358.

161-163. *mihi*, dat. ethicus, 'whither, pray, so far to the right? Make this your course: hug the shore, and let the oar-blade graze the rocks on our left:' *ama*, cp. Hor. i. 25. 3 'amat ianua limen.'

166. *diversus*, 'out of the course.'

170, 171. 'Shaves a way to the left inside him' (i. e. between Gyas and the shore, as explained l. 169); cp. xi. 694 'eludit gyro interior;' Ov. Fast. v. 67 'interior (next the wall), si comes unus erat.' *metis*, 'turning point,' as iii. 429; see on xii. 546.

176. 'Himself takes his place at the helm, himself directs the ship.' *magister* and *rector* are synonymous; see ll. 224, 867.

178-180. 'But when at last Menoetes rose slowly from the bottom, heavy as he was and old with dripping clothes, he clomb upon the cliff and sat down upon a dry rock.' *in veste*, abl. of circumst.; see above l. 37 and iv. 518.

181, 182. 'Ut antea risere natantem, ita nunc rident residentem et tutum' (Forb.).

186. 'Yet not before him by a full keel's length.'

189. *insurgite*, 'spring to your oars;' i. e. rise up upon (or with) them, as a rower pulling hard almost lifts himself from his seat; cp. iii. 207.

193. *sequacibus*, 'persecuting' (stormy); see on G. iv. 230.

196. *hoc vincite*, 'win this at least, my friends, and avert disgrace,' i. e. whoever wins (*superent quibus hoc Neptunus dedit*), let us try not to be last. *hoc* is cogn. acc., as in 'causam vincere,' νικᾶν δίκην, etc. Cp. Sil. It. iv. 428, 429 (Jupiter sending Mars to encourage young Scipio, afterwards 'Africanus,' at the Trebia, and make him save his father's—the then consul's—life) 'Te duce primitias pugnae, te magna magistro Audeat, et primum hoc vincat, servasse parentem.' That in close connection with this (ib. 412) we find 'hoc arcete nefas' cannot affect its bearing upon Virgil's *hoc vincite*.

199. *subtrahitur*, 'beneath them vanishes the course' (or 'surface'). 'Solum navis est mare' (Gossr.): so Ovid of the sky, Met. i. 73 'Astra tenent caeleste solum,' and Val. Flaccus of the sea (probably imitating Virgil) Arg. iv. 713 'Pontique iacentis Omne solum.' The rapidity of the motion makes the ground or surface appear to be gliding rapidly back—an effect which may be understood by looking out of the window of a

railway carriage going at speed. In Tac. Ann. i. 70 (of troops fording a river) 'subtracto solo' = 'losing the bottom,' i.e. getting out of their depth.

201-205. *ipse*, 'mere chance.' *animi*, 'in heart;' see G. iii. 289. *iniquo*, 'narrow' or 'dangerous.' *murice*, a sharp rock, shaped like a shell fish ('murex').

207. 'Up rise the crew, shouting loudly at their delay.' *morantur* contrasts with their previous speed, now brought to a standstill. The suggestion that Virgil here employs *morantur* as = 'inhibent,' in the technical sense of backing water (Cic. Att. xiii. 21. 3; Liv. xxvi. 39), though sanctioned by the high authority of Mr. Munro (see Dr. Kennedy's note), does not commend itself to me. The men would not *get up* from their seats to back water: and the oars are many of them broken (ll. 209, 222, 271), so that Sergestus has to use sails (l. 281) to get his vessel home at all.

210-212. 'But Mnestheus in joy, encouraged by his very success, with rapid play of oars and breezes at his call, makes for the waters that lie before him, gliding down the unobstructed sea.' *agmine* (see G. iii. 423) and *ventisque vocatis* are abl. of circumstance. *aperto*, cp. G. ii. 39 'pelago patenti.' *prona*, 'shoreward,' i.e. sloping to the shore (Con., Kenn., etc.). Prof. Nettleship, however, suggests that it may = 'smooth waters;' cp. Pliny, Paneg. 86 'precatus est abeunti prona maria celeremque decursum,' which looks as if it were a familiar expression in this sense (Trans. Oxf. Phil. Soc. 1879-80, p. 9).

213-217. 'As a dove flushed suddenly from a cave, whose home and nestlings dear are in some cranny of the rock, darts out in flight towards the fields, and frightened from her nest flaps loudly with her wings; then gliding through the still calm air skims smoothly on her way, nor stirs a pinion as she flies . . .' The easy run home of Mnestheus' ship is compared to the second calmer stage of the bird's flight. *latebroso pumice*, xii. 587. *liquidum*, cp. Aesch. Prom. V. 394 λευρὸν ὄμιον αἰθέρος ψαίρει πτεροῖς. The gliding motion here described, in which the bird hardly seems to move its wings, is seen more in the flight e.g. of an hawk, the bird described by Apoll. Rhod. in the passage which Virgil here imitates (Arg. ii. 934 sqq. ταρσὸν ἐφείς πνοῇ φέρεται ταχύς, οὐδὲ τινάσσει ῥιπήν, εὐκῆλοισιν ἐνευδιῶν πτερύγεσσιν). *celerēs* perhaps refers to the bird's motion; or perhaps it is a mere epithet of *alae*.

218. *ultima*, i.e. the latter part of the course.

220, 221. *alto*, a usual epithet of *scopulo*, not particularly appropriate here. It does not = much more than 'above the water.' *brevibus vadis*, 'shallows,' usually 'brevia.'

230. *pacisci*, 'stake' or 'barter,' here of giving up life; in xii. 49 ('letum pro laude pacisci') of accepting death. 'They fain would barter life for fame.'

231. *videntur*, sc. 'sibi'—'they can, because they think they can;' cp. Ecl. vi. 24. Dr. Kennedy cites Fletcher, 'Philaster,' ii. 1 'think so, and 'tis so;' Dryden, 'Cleom.' i. 1 'and conquers too in saying he will try.'

237, 238. *voti reus*, 'bound by my vow;' gen. of respect, as '*animi dubius*,' etc. For *proiciam* or 'proiciam' [Med., Pal, Rom., Gud., *b*, *c*—Vat. wanting] most editions read '*porriciam*' (? from '*porro iacere*'), a

technical religious term for presenting offerings, found in Liv. xxix. 27 'cruda exta victimae, uti mos est, in mare porricit:' see also l. 776 below. The authority for the change is Macrobius (Sat. iii. 2), who, citing from Fabius Pictor 'exta porriciunto,' adds '*porricere* ergo non *proicere* proprium sacrificii verbum est.' The employment of an antique technical term is no doubt Virgilian: but as the word actually given by MSS. is perfectly suitable, there seems hardly reason enough for the change.

240, 241. **Phorcus** was a sea-god. **Panopea**, a Nereid. **Portunus**, god of harbours=Greek Palaemon, or Melicerta (G. i. 437, and l. 823 below).

247. **optare**, ὥστε ἐκλέξασθαι; see on i. 66: 'and he gives them gifts, three steers for each ship of their own choice,' etc.

250. **quam plurima**, etc., 'round which ran Meliboean purple broad with double waving edge.' **Meliboea**, according to Lucr. ii. 500 ('Meliboeaque fulgens Purpura Thessalico concharum tacta colore') was the Thessalian town of that name on the coast between Ossa and Pelion: for the adjective cp. iii. 401. The Ionian river Maeander was proverbially winding.

252-254. Two scenes are embroidered on the scarf—viz. Ganymede hunting, and Ganymede carried away. **praepes ab Ida** must surely go together—'swooping down from Ida's height:' the eagle appears descending from the top, Ganymede being somewhere on the slopes.

257. **saevit**, 'rises savagely to heaven;' cp. ii. 759.

259. **consertam**, etc., see iii. 467.

261, 262. **Iliō**, see Ecl. vi. 44. Introd. IV, p. liii. **habere**, i. 66.

264, 265. **conixi** expresses the effort to carry it; cp. iv. 406. 'Scarce bore it on their shoulders with all their strength; but Deucalion erst wore it as he ran and drove the Trojans in flight.'

267. 'Bowls cunningly wrought in silver and embossed.'

269. **taenis**, Ribb., from Med., Pal., Rom., Ver., Gud., [Vat. wanting]: the uncontracted form 'taeniis' would be dissyllable by synizesis.

271. **debilis**, 'disabled (de-habilis) by one tier of oars.' Some suggest that one whole side was disabled; but **ordo** in this connection generally = a 'tier' or 'bank' of oars, e.g. l. 120 above. The simile which follows points to *partial* disablement; but if all the oars on one side were gone, the ship would be totally disabled for rowing purposes.

273, 274. **viae aggere**, 'causeway;' so of military roads, generally raised on embankments, Tac. Hist. ii. 24, iii. 21, etc. **obliquum**, virtually adverbial, 'across which the brass-bound wheel has passed.' For **transiit** [Med., Pal., Gud., *b, c*], Ribb. reads 'transit' from Rom., in obedience to Lachmann's view (on Lucr. iii. 1042), that in compounds of 'ire' the final syllable of 3 sing. perf. must be long ('-iit')—a view refuted by Munro *ad loc.*, and Conington on Aen. ii. 497.

279. **nixantem**, Ribb. from Med., Pal., Ver., Gud. 1, *c*; cp. Lucr. iv. 506 'Fundamenta quibus nixatur vita' ('rests upon'), vi. 835 'nixari nequeunt insistereque alis' ('buoy themselves up'). Transl. 'struggling upon (or 'with') its coils;' cp. 'nitor' of upward motion with effort, G. ii. 428, Aen. ii. 443. Con. prefers 'nexantem' [Rom., Gud. 2, *b*, and Priscian], i.e.

'twining itself in knots' ('se' being governed by both verbs): but in the only example cited for this word (Lucr. ii. 99) Munro reads and the sense requires 'vexantur.' Each reading gives sense; the supporters of each can argue plausibly (see Con.) that it will account best for variations: but there seems no reason for ignoring the weight of MS. evidence for 'nixantem.'

281. *vela facit*, 'spreads sail;' Cicero (Tusc. iv. 4), using the phrase metaphorically, explains it by 'pandere vela orationis.' So 'velificare' Juv. x. 174.

284. *datūr*, see Ecl. i. 39.

288-290. 'In the midst of the valley was a circular theatre; whither with many thousands round him the hero went into the middle of the assembly and took his seat on a platform' (or 'mound'). The *theatri circus* is ground chosen for the races, with a raised platform or mound (*exstructum*) for spectators. *consessu*, variously explained as dative (see on iii. 541) with verb of motion, like *it caelo*, etc.; or local ablative, as G. i. 430, etc. A variant 'in medium' suggests that the original reading may have been 'consessum' (accus. of motion to), the final *m* of which was either omitted before following *m* or miswritten as *in*. Ribbeck, thinking *consessu dat.*, and that a subst. ('*toro*') is required with 'exstructo,' supposes a line lost after *resedit*.

307. *ferre*, see on i. 66. The handle of the axe is ornamented with raised silver work.

311, 312. The quiver may have been really Amazonian, as the Amazons helped the Trojans (i. 490); and the arrows Thracian, Thrace being allied with Troy (iii. 15). But perhaps *Amazoniam* and *Threiciis* are merely expressive epithets.

313. *tereti*, 'smooth' or 'shapely;' see note to viii. 633. *tereti gemma* is either descriptive abl. with *fibula*, or abl. instr. with *subnectit*, the gem acting as a button.

316-318. *corripiunt*, 'dash on to the course' (*spatia*, of the whole course), see on i. 418. *limen*, the starting-point. *ultima signant*, 'mark the goal,' i. e. with their eyes as they run; cp. Plaut. Cist. iv. 2. 27 'Certe eum signat locum, ubi ea (cistella) excidit' ('has her eyes on the place'). The rendering (Con.) 'they—i. e. men sent to do so—are marking out the goal' (by drawing a line or other means), besides involving an awkward change of subject, 'would be weak in so spirited a passage.'

324. *Diore*s is so close behind *Helymus* (*sub ipso*) that his foremost foot grazes (*terit*) *Helymus*' hindmost, and he almost touches *Helymus*' shoulder (*incumbens umero*). *calx* (heel) is used loosely for 'foot;' cp. x. 892; Juv. i. 43 'nudis pressit qui calcibus anguem:' and so frequently of human kicking, Ter. Eun. ii. 2. 54 (285) 'calcibus saepe insultabis (fores),' Cic. Tusc. v. 27 'certare pugnīs calcibus unguibus,' Hor. Sat. ii. 1. 55 'Sed neque calce lupus quemquam nec dente petit bos,' Juv. iii. 295 'aut dic, aut accipe calcem.'

326. *ambiguumque* [Med., Pal., Rom., Gnd., *b, c*—Vat. wanting] represents ἀμφήριστον in Iliad xxiii. 526 Εἰ δέ κ' ἔτι προτέρω γένητο δρόμος ἀμφοτέρωσιν, τῷ κέν μιν παρέλασσε ἢ ἀμφήριστον ἔθηκεν;—'did more of the course

remain, he (Diores) would slip past to the front, and leave behind his rival now in doubtful case'—i.e. make him no longer 'ambiguus,' but clearly beaten. *ambiguum relinquere* might naturally = 'leave undecided,' as *Lucr. iv. 1133* 'in ambiguo verbum iaculata relinquit:' but for the sense above given cp. *Ov. Met. i. 537* 'Alter in ambiguo est an sit deprecusus;' and for Virgil's echo of Lucretian phraseology in a different sense, *Ecl. x. 54*. Some editions read 'ambiguumve' [said by Heinsius to be found in his copies], which gives an easier sense ('would either get past him or leave the contest undecided'—i.e. make a dead heat), and is supported by *Iliad xxiii. 382* *Καί νύ κεν ἡ παρέλασσε, ἡ ἀμφήριστον ἔθηκεν*. Virgil may no doubt have had this before him: but the coincidence of MS. authority, supported as it is by the other passage of Homer, confirms us in preferring the more difficult reading. It is more likely, too, that *VE* should arise from *QVE* than vice versa. Dr. Kennedy, for 'ambiguumve,' urges that *Helymus*, being all along in front, is not 'ambiguus:' but surely, with *Diores* so close upon him, he is 'ambiguus' as to whether he will be passed, or not.

327-329. *iamque fere*, 'and just now,' *iii. 135. ut forte* = *ὡς ἔτυχεν*, 'as it happened that;' cp. *i. 387* below, *vii. 72, 509*. The sense 'where' (*Catull. xi. 3, xvii. 10*) hardly seems to occur in Virgil.

332. *titubata*. With this form from a neuter verb cp. 'subitus,' 'placitus,' 'tacitus.' *solo*, probably 'soil,' as elsewhere; though it might be the 'sole' of the foot, as *Lucr. i. 925* 'Pieridum loca nullius ante Trita solo.'

334. *ille*, see on *i. 3. amorum*, 'his love,' either = 'amoris' as *iv. 28*, or 'amati' as *G. iii. 227*.

339. *palma*, in loose apposition to *Diores*: so we speak of a winner as 'first prize.'

340, 341. The terms here used belong to a Roman theatre: 'all the vast seated assemblage and the elders in the foremost place'—i.e. the 'primus subselliorum ordo' in the orchestra, which must have been a very marked feature; cp. *Lucr. iv. 78-80* (Munro), and *Tac. Ann. xiii. 54*.

344. 'And worth that wins more favour where the form is fair.' *veniens* = 'showing itself,' *G. i. 54*.

346, 347. *subiit*, 'came up to'—or, as we might say, 'came in for a prize.' If *Salius* were to have first prize, *Euryalus* would be second, and *Helymus* third—*Diores* getting none. *reddantur* [*Med. 1, Rom., Gud. 2*] is more appropriate to express *Diores*' feeling than 'reddentur' [*Pal., Gud. 1*] or 'redduntur' [*Med. 2, b, c*]. For the meaning 'rendered' (as his due), see note to *iii. 333*.

355, 356. *laude* = 'virtute,' 'merit,' as *i. 461. tulisset*, 'had undone;' cp. *Ecl. ix. 51* and references.

357. *simul his* = *ἅμα τοῖσδε*, cp. *Hor. Sat. i. 10. 86* 'simul his te, candide Furni, Prudens praetereo,' *Tac. Ann. iii. 64* 'pontifices et augures, septemviris simul et sodalibus Augustalibus.'

359. *artem* [*Pal., Rom., Gud.*], 'the handiwork;' cp. *Hor. Od. iv. 8. 5* 'divite me scilicet artium' ('works of art,' in plur.), *Epp. i. 6. 17*. Some editions read 'artes' [*Med., b, c*], a poetic plural.

360. 'Which Greeks had taken down from Neptune's hallowed doors'—i.e. from a Trojan temple, the shield (we must suppose) being afterwards

captured from the Greeks, like that of Abas (iii. 286). Others take *Danaïs* as dat. *incommodi*—taken down as spoil from Greeks, who had fastened it up as an offering from their spoils at Troy: but when and by whom taken down?

363. *praesens* almost = 'promptus,' ready to act; 'a spirit of emprise.'

366. *auro vittisque* (hendiadys) = '*vittis auratis*.' Others refer *auro* to the custom of gilding the horns of a victim (G. i. 217), *velatum* being applied to both words by a strong zeugma. This *iuvencus*, however, is not intended for sacrifice, and the *vittae* are mere ornaments, like the coloured ribbons of a prize ox.

372, 373. 'Unconquered Butes huge of frame, who boasted that he came from Amycus' Bebrycian clan.' *veniens se ferebat* = *ἔρχετο ἐρχόμενος*: for *veniens* cp. x. 544, 719. Con. connects *immani corpore* with *se ferebat* ('stalked along in giant bulk'), arguing that Virgil always uses '*se ferre*' in this sense, and never 'without something to qualify and complete it, except where it is connected with words expressing the direction of the motion, as in ii. 672, vi. 241, vii. 492:' an objection which seems answered by his own subsequent remark that *de gente* must be taken with *se ferebat*. *Amycus*, a mythic pugilistic champion (king of the Bebryces in Bithynia), killed by Pollux in a combat described in Apoll. Rhod. ii. 51 sqq.

374. *moribundum*, see on G. iv. 488.

378. *alius*, as Ecl. ii. 73, Aen. vi. 89: cp. 'alter' Ecl. iv. 44, Aen. vii. 321.

380. *alacris*, masc. as Ter. Eun. ii. 3. 12 'quid tu (Chaerea) es tristis, quidve es alacris?' *excedere*, 'resign.'

384. *quo . . . usque*, 'how long?'

386. *reddi*, i.e. as his due; see note to iii. 333.

388. *ut* = 'ut forte' l. 329. *toro*, a 'knoll' or 'small hillock,' as iii. 224; cp. vi. 674.

391. *nobis*, dat. *ethicus*: 'Where, pray, is that godlike teacher Eryx, you boasted all for nought?'—i.e. how are we to see the result of his teaching?

394, 395. *gloria*, 'pride' or 'ambition'; more frequently in bad sense, but cp. G. iv. 205. *sed enim*, 'but in fact'; see on i. 19.

397, 398. 'Had I that youth that once was mine, the youth that makes you shameless braggart proud,' etc. *fuerat* seems to heighten the notion of its being past and gone—which was already over long ago: cp. x. 613.

400. *moror*, ii. 287.

403. *intendere braccia tergo*, hypallage for '*intendere brachiis tergum*;' see iv. 506, and below l. 544—'fit the gauntlet on his arms.'

404. *tantorum*, etc., 'so vast the hides of seven huge oxen, all stiff with lead and iron stitched in'—i.e. '*tanti erant caestus*.'

406. *longe*, (1) 'long' (of time) as Cic. Tusc. iii. 14. 29 '*quae longe ante videris*,' Hor. Od. ii. 20. 3 '*neque in terris morabor Longius*;' (2) 'far back,' i.e. Dares recoils at the sight of the weapons; (3) 'utterly,' as in '*longe alius*,' etc. The example cited from Lucr. vi. 68 '*Quae nisi respuis ex animo longeque remittis*' ('banish far away') might support either (2) or (3), between which two our choice lies.

411, 412. *tristem*, 'grim.' Eryx was killed by Hercules. *germanus*, see above l. 24.

415. *aemula*, old age is regarded as a 'jealous' rival to youth: cp. viii. 508, 509; Hor. Od. i. 11. 7 'fugerit invida Aetas.' 'Nor envious eld as yet was sprinkled white upon my brows' (Kenn.).

418. *sedet*, sc. 'animo,' as viii. 368; cp. ii. 660. 'If this be good Aeneas' settled wish, and Acestes' will approves.'

422. The alliteration and the hypermeter (G. i. 295) produce a metrical effect suggestive of something striking: 'bares (viii. 567) his massive-jointed limbs, his massive frame and thews.'

424. *pater*, see above l. 130.

426. in *digitos arrectus*, 'on tip-toe;' ἐπ' ἀκροτάτοισιν ἀρθαίς Apoll. Rh. ii. 90.

430-438. 'One quicker on his feet and trusting in his youth, the other stout with massive strength—but his knees are unsteady beneath him, and troubled panting shakes his huge frame. Many a blow they interchange without effect; many a blow they pile on the hollow-sounding ribs and wake loud echoes from the chest: fists play quick and fast round ears and temples, while jaw-bones rattle 'neath some crashing blow. Firm stands Entellus (cp. 'mole sua stat' x. 771), and in one unchanging posture shuns the blows by the motion of his body and watchful eye alone.'

438. *exit*; cp. xi. 750; Lucr. v. 1329 'feros exibant dentis ad actus' (see Munro for references); and for similar 'sense constructions,' G. iii. 499 'fontes avertitur,' Aen. i. 580 'erumpere nubem,' ii. 731 'omnem evasisse vicem,' Thuc. iii. 34 ὑπεξελθόντες τούτους.

439. This simile is Virgil's own. Apollonius Rhodius has one of a wave threatening to overwhelm a ship (ii. 70 sqq.). *molibus*, 'mounds.'

446, 447. *ultro*, 'more than this'—i.e. not only wasted his blow, but overreached himself and fell: see on ii. 145. *gravis graviterque*, repetition to heighten effect, as in Homer's μέγας μεγαλωστί.

451. *caelo*, dative with verb of motion, as ii. 186, 398, 688, x. 55, xi. 87, 192.

456, 457. *aequore toto*, 'over all the plain;' see on ii. 421. For the rhetorical force of *ille* see on i. 3.

466. 'Feel you not more than mortal strength, and Heaven's favour changed?' *conversa*, because his hitherto invincible career (ll. 370-374) has now been checked. The meaning of *vires alias* seems determined by *cede Deo*: in any case it = greater than Dares has met before, and not 'different from his own.'

473. *superans animis*, 'in the height of his triumph'—lit. 'in excess of spirits.'

480. *arduus*, 'rising high' (to the stroke). *illisit*, sc. 'caestus' or 'manum.'

481. For some remarks on the metrical effect of this verse see Conington's note. The sudden collapse of its rhythm is very appropriate to the sudden fall of the ox. See Introd. IV, p. liv.

483. *meliozem*, i.e. 'better' than the life of such a coward as Dares: cp. xii. 296 for the reverse idea of a man's life being better than sheep or oxen.

486. *dicat* [Pal., Gud.] is perhaps preferable to 'ponit' [Med., Rom., Ver., *b*, *c*] on the ground that 'ponit' may arise from recollection of l. 292: but the case is more doubtful than in i. 668, iv. 564, to which Con. refers.

488. *traiecto in fune*, either (1) abl. of circumstance (as 'in iaculis' l. 37, see iv. 518)—'with a string passed across it;' or (2) local abl., 'upon a rope passed over (or through) the mast.' (1) agrees best with Hom. Il. xxiii. 853 *τρήρωνα πέλειαν Δειπτῇ μῆρῖνθω δῆσεν ποδός*, and l. 511 below; (2) with the ordinary meaning of *funis*, which rather = a 'thick rope' than a 'string' to tie a bird's leg with.

492. *locus*, 'the turn' (i.e. the lot denoting the turn) comes out ('from the helmet'): *ἐκ δ' ἔθορε κλῆρος κυνέης* Il. vii. 182.

493, 494. *modo victor*, 'late a prizeman:' Mnestheus was second. *oliva* is a slight inconsistency with l. 246, where bay appears to be the naval wreath.

496. *iussus*, by Athene: see Iliad iv. 86 sqq. *confundere* translates Homer's *σύν γ' ὄρκει' ἔχευαν* (ib. 269).

505, 506. *pennis*, abl. of respect with *timuitque exterrita*, 'fluttered in affright.' *plausu*, of the spectators (*ἀτὰρ κελάδησαν Ἀχαιοί* Il. xxiii. 869): though comparison of ll. 215, 516 leads some to take it = 'plausu penarum.'

507, 508. 'Next keen Mnestheus took his stand and drew his bow as he aimed on high, and eye and shaft found level true.' *adducto*, of the string drawn to the chest, *Νευρὴν μὲν μαζῶ πέλασεν* Il. iv. 123. Virgil follows Homer's description of the second shot with which Meriones kills the dove after Teucer had cut the cords, except that Meriones snatches the bow from Teucer's hand: see Con.

512. *alta* [Ribb. from Pal., Gud. 1] seems better than 'atra' [Con. from Med., Rom.], which might be introduced to agree with 'nigra nube' l. 516, and is at any rate a mere epithet: whereas 'to the clouds above' (or 'on high') has point.

513. *rapidus*, 'hurriedly:' *σπερχόμενος δ' ἄρα Μηριόνης* Hom. l. c. *iamdudum*, 'for a time;' see on ii. 103. Pandarus is a deified patron of archery, as Entellus of boxing.

520. *contendit*, Med. 1, Rom., and Nonius: 'contorsit' Ribb. from Pal., Gud., Med. 2; cp. l. 497 above, xii. 461: and for a similar variation, x. 521.

521. 'Displaying his veteran skill and twanging bow.' For *pater* cp. l. 130 above; and for the prosody, Ecl. i. 39, Intro. IV, p. lii.

522-524. 'Hereupon a strange sight suddenly meets our eyes, appointed for a solemn sign; the great event in after years explained it, and all too late did fear-inspiring seers proclaim its omens'—i.e. its meaning was not understood till the time of fulfilment. The reference is to some subsequent event in the history of Sicily—perhaps the wars with Rome and fall of Syracuse B.C. 212. For the connection *subito* . . . *magnoque futurum*, etc. cp. x. 734 and references; 'subitum' Ribb. and Con. as in ii. 680: but Med., Pal., Rom., Gud., *b*, *c*, etc. [Vat. wanting] concur in *subito*, which also is less likely to have been substituted as a variant.

525. *nubibus*, perhaps used loosely for the sky (cp. Sil. It. xvi. 56 'nube deprendere volucrem,' 'to bring down a bird from the sky'), so that *liquidis*

in nubibus answers to 'vacuo caelo' l. 515. Otherwise it must = 'light,' or 'sunny,' as opposed to dark and stormy clouds: but *liquidus* rather suggests 'cloudless.' The suggestion that it denotes clouds as opposed to solid matter like earth (Con.) does not help us much. Cp. vii. 699, viii. 258.

534. The reading here is difficult to determine. (1) 'honorem' [Con. from Med. 2, Gud. 2, *b, c*] gives the easiest sense, 'willed you to draw (i. e. receive) a special honour,' cp. viii. 552 and Greek ἐξάιρετον (δῶρον) λαμβάνειν, etc. (2) But *honores* [Pal., Rom., Med. 1, Gud. 1] has much stronger MS. authority; *exsortem* must then = 'portionless,' i. e. having been excluded from a prize (l. 519), though not elsewhere found in this sense without gen. following, e. g. vi. 428 'vitae exsortes.' If 'honorem' was the original reading, how comes the less obvious *honores* in the first hand of every uncial and one of the best cursive MSS? Dr. Kennedy ingeniously suggests that Virgil wrote (3) 'honoris' (gen. sing. after 'exsortem'), which early scribes took for acc. plur. and wrote as 'honores;' and that commentators, feeling a difficulty in the unusual construction thus given to *exsortem*, altered and taught later scribes to write 'honorem.' While retaining *honores* with the best MSS, and not feeling that in a writer of such freedom and variety of expression the exceptional use of *exsortem* without gen. case is a conclusive objection to that reading, I strongly suspect that Dr. Kennedy is right in his conjecture. If so, it would be necessary to understand 'sortem' or 'honorem' after *ducere*—'willed you, though debarred from honour, to receive it nevertheless.'

537, 538. in magno munere, abl. of circumstance, 'as (i. e. under the conditions of) a noble gift;' cp. viii. 273, Cic. Verr. ii. 3. § 115 'hoc vix ab Apronio in summo beneficio pro iis impetratum est.' On *ferre* . . . *dederat* see i. 319.

541. 'Nor did good Eurytion grudge the honour set above his own.' For construction (usually accus. of what is grudged) cp. Cic. Rull. § 102 'illi qui honori inviderunt meo,' Phil. vi. 4 'non invidet hic meae gloriae.'

542. *quamvis* with indic. Hor. Od. i. 28. 13 'quamvis . . . concesserat,' Liv. ii. 40 'quamvis . . . perveneras;' never in Cicero except in a passage where (Or. iii. 23. 86) he joins to his discourse a verse of Lucilius.

545 sqq. This account of the 'Ludus Trojanus' was a compliment to Augustus, who (Suetonius, Aug. 43) had revived it at Rome, and also to prominent Romans whose sons, perhaps, had recently appeared in it. As a special feature and surprise, not mentioned in the programme (ll. 66 sqq.), it heightens the liberality of Aeneas, and forms a pleasant contrast to the intense excitement of previous competitions (see Henry, *ad loc.*).

550. *ducat*, *petitio obliqua* after *dic* = 'impera.' *avo*, 'in honour of his grandsire.'

556. *tonsa*, 'trim;' see on G. iii. 21. From l. 673 it appears that they wore helmets: so we must suppose the wreath fastened to the helmet (vii. 751), *coma pressa* being a loose way of expressing that they wore wreaths.

559. The 'torques' ('a pliant circlet of twisted gold') was worn loosely round the neck, resting on the top of the chest (*pectore summo*).

560-562. *terni* = 'tres,' i. e. one leader for each troop: *bis seni*, distribu-

tive; twelve to each leader. *paribus magistris*, i. e. 'ductoribus:' each troop having its own captain.

564-567. *auctura Italos*, 'to swell the Italian name;' cp. 'mox Italus' l. 117. For *Polites* see ii. 526. *quem . . . albam*, 'riding on a Thracian steed with spots of white—a steed with white pasterns on each foot, and a white blaze upon his lofty forehead.' *albis bicolor maculis* is explained by what follows. *vestigia pedis*, a periphrasis for *pedes*, *primi* denoting the front part of each foot.

568. *Atii* in compliment to *Atia*, mother of Augustus. She was daughter of *M. Atius Balbus* and *Julia*, a sister of *Julius Caesar*.

572. Repeated from l. 538 above.

573. *Trinacriis* [Con. from 4 Bodleian MSS.] must surely be right. 'Trinacrii' Ribb., from *Pal.* 1, *Rom.*, *δ*, agreeing with *Acestae*, is flat; the contrast being obviously with *Sidonio equo*—*Acestes* mounting the rest on Sicilian horses. 'Trinacriae' [Med., *Pal.* 2, *Gud.*, *a*, 2 *c*, etc.] must have been a correction for 'Trinacrii' (by erroneous comparison of 'Trinacriae iuventus' l. 555) after the final *s* had slipped out.

576. *veterumque parentum*, 'ancestors.'

580 sqq. The boys advance in *one* body (loosely described as *agmina*), which immediately breaks up into its three *turmae* (l. 560), a movement described by the threefold phrase *discurrere pares*, *agmina solvere*, *diductis choris*. These three *turmae* then go through various intricate manœuvres, compared by Virgil to the windings of the labyrinth or the sportive play of dolphins: the whole passage only indicating the *general* nature of the evolutions. 'They gallop off in even troops, breaking the line into three divisions with parted bands; and again at call they wheel and couch their spears in rest. New movements to and fro they next assay, each troop upon its own course; cut circle across circle alternate, and wake the semblance of an armed fight: and now expose their backs in flight, now put their spears in rest, now ride abreast in peaceful guise. As once in lofty Crete, so legend tells, the Labyrinth had its path inwoven among blind walls, and the tangled puzzle of its thousand ways, to hide the track by wanderings that none detect and none retrace.'

584-586. *adversi* [Med., *Rom.*], and 'adversis' [*Pal.*, *Gud.*, *δ*, *c*] are of equal authority and meaning—viz. that the three *turmae* or *chori* advance and retreat each on its own ground. In the circular evolutions which follow, each describes its own 'orbis,' but so as to cut across the 'orbis' of the others. (For another sense of *orbis impedire* see viii. 448.)

588. It is suggested that Virgil, despairing of reproducing the dance of *Daedalus* on the shield of *Achilles* (ll. xviii. 590 sqq.), as an appropriate simile took the next thing that occurred to him, the labyrinth of *Daedalus*. For this latter cp. vi. 27 and *Catull.* lxiv. 112-116.

590, 591. *signa sequendi*, 'track,' lit. 'marks of following.' *falleret*, cp. *Ecl.* vi. 48, *Aen.* v. 684: the conj. denotes purpose. *irremeabilis*, of *Styx*, vi. 425: *Catullus* l. c. has 'inobservabilis error,' Virgil (vi. 27) 'inextricabilis error;' cp. *δυσεύπετος* *Eur. Bacch.* 1221.

595. The words *luduntque per undas* occur in *Rom. c*; but are omitted in *Pal.* and added by a later hand in *Med.*, *Gud.* Ribbeck omits them.

602. 'The game (i. e. *honus* = 'observance,' as viii. 268) is now called *Troia*, the boys the "*Trojan band*.'" For the agreement of *dicatur* with predicate rather than subject cp. Ter. And. iii. 3. 23 '*amantium irae amoris integratio est*.' *Troia* was the name of the game (Suet. Caes. 39 '*Troiam lusit turma puerorum*'): and to place the comma at *pueri* and translate, 'the boys are called *Troia*, the band the *Trojan band*,' seems very needless.

603. *patri*, dat. as l. 550. *sancto*, see l. 80 above.

604-699. *Iris*, sent by *Juno*, urges the *Trojan women* to burn the ships and save themselves from a further voyage. See *Introd.* to this book.

604, 605. *Hinc* ('hereupon'), Ribb. from *Pal.*, *Rom.*, *Gud.*: '*hic*' *Con.* from *Med.*, *c.* *referunt sollemnia*, 'pay recurring rites.'

609. *illa . . . virgo*, see on x. 198. *mille coloribus*, descriptive *abl.* = '*multicolorem*.'

616. *superesse*, *infin.* *exclamantis*, see on i. 37.

619. *faciem*, 'shape,' as i. 658.

620. *Tmarii*, of *Tmarus*, a hill in *Epirus*: *Beroe* must then have left *Troy* with *Helenus*, married in *Epirus*, and (perhaps as a widow) left *Epirus* with *Aeneas* (iii. 472 sqq.). The MSS. vary between *TMARI* [*Pal.*, *c* 2], *TMARI* [*Rom.* and *Schol. Ver.*] and *MARI* [*Med.* *b*]: *Gud.* having '*bero & marii*,' and *c* 1 '*bero . . . mari*.' The v. l. '*Ismarii*' (of *Ismarus* in *Thrace*, *Ecl.* vi. 30) in one late MS. is internally plausible; *Thrace* and *Troy* being allied countries (iii. 15), so that a *Trojan* might well marry a *Thracian*. But the only trace of it in good MSS. is an attempt to correct *Med.* to *IMMARI*.

621. *fuissent*, *conj.* in virtual *oratio obliqua*—'who, she knew, had once had rank and name and children.' The clause is thus referred to the mind of *Iris*, and suggests her reason for choosing the form of *Beroe*: cp. vi. 394.

623, 624. *quas . . . traxerit* gives the reason of *miserae*.

626. *Virgil's* chronology here seems inconsistent with i. 755, where the time of *Aeneas's* arrival at *Carthage* is called the *septima aestas* of wandering: for we are told (l. 46 above) that at the time of the games a year has passed since the funeral of *Anchises*. That year must have been spent at *Carthage* after *Dido's* speech at the end of *Aen.* i: so that the year of the games would be the *eighth*, not the seventh, *post Troiae excidium*. The details of the chronology, however, are indefinite (see *Kenn. Excursus* to *Aen.* v. 626): and we may suppose that a final revision, had *Virgil* lived to make it, would have removed such actual discrepancies as that under notice.

633, 634. 'Shall no town now bear the name of *Troy*?' etc.; cp. iii. 350.

639. *prodigiis*, dat. *ethicus*, so far as they are concerned. 'Nor do such prodigies brook delay.'

650. *dudum*, 'but now.' The force of *Pyrgo's* appeal depends on a short interval being implied—'This cannot be *Beroe*, whom she has only just left unable to move.' See on ii. 103, and cp. x. 599.

655. *miserum*, because it leads them to such excesses. The colloquial expression '*misere amare*,' etc. (*Ter. And.* iii. 2. 40, *Eun.* iii. 1. 22; *Hor.* *Sat.* i. 9. 8 etc.) is not much to the point here.

657. *paribus alis*, iv. 252.

660. *penetralibus*, i. e. 'hearths' in the centre of each home connected with the worship of Lares and Penates: cp. Catull. lxxviii. 102 '*penetrales focos*;' Cic. Har. Resp. 27. 57 '*deorum ignes solia mensas abditas et penetrales focos*,' and N. D. ii. 27. 67 explaining the name '*Penates*,' 'ab eo quod penitus insident; ex quo etiam "*penetrales*" a poetis vocantur.'

663. *abiete*, abl. of resp., 'sterns of painted firwood.' *puppēs*, Pal., Rom., Gub. c—'fortasse hic rectius,' says Ribbeck, who reads '*puppis*' from Med. (Vat. wanting): see Introd. III, p. xlv.

667-669. *ut . . . sic*. Ascanius rode up just as he was. *acer equo*, 'riding hard;' cp. G. iii. 8. *magistri*, his guardians, cp. l. 546. *exanimes*, 'breathless' (with pursuing him).

672. *Argivum*, Med., Pal., Rom., Gud., *b*, *c* (Vat. wanting): '*Argivom*' Ribb., Con., but why? see Introd. III, p. xlv.

676, 677. *diversa*, virtually adverbial; '*huc illuc per litora*.' *sicubi*, sc. '*sunt*'—'some rocky cave.'

678, 679. *piget*, etc., 'hateful is their own deed and the light of day; with sobered hearts (*mutatae* 'ex furore') their friends they know, and Juno from their souls is driven.'

682, 683. *stuppa*, 'tow,' used to close the interstices of planks. *vapor*, 'heat,' as in Lucr. i. 664 '*Aestifer ignis uti lumen iacit atque vaporem*;' cp. v. 1130 '*Invidia . . . vaporant*'—i. e. 'flagrant.' *toto corpore*, 'over all their frame;' see on ii. 421.

687-689. *exosus*, sc. '*es*;' Ribb. prints '*exosu's*,' but see i. 237. *si quid . . . humanos*, an appeal to what Jupiter has been to them in time past—'if thine old loving-kindness e'er looks down on human troubles.' Conwell compares Psalm lxxxix. 48, Isaiah li. 9. For *pietas* see ii. 536, iv. 382.

691. *quod superest*, either (1) 'all that is left (to do and suffer),' cp. xii. 643 '*Exscindine domos, id rebus defuit unum, Perpetiar?*' or (2) 'our poor remains' (*quod superest* 'de classe'). Both here, however, and in l. 796 below [supposed to favour (2)], the common Lucretian use (see on G. iv. 51) suggests an analogous meaning of transition from one course to another. *morti*, see above l. 451.

693-697. 'Scarce had he spoken, when with bursts of rain a dark storm furiously raged, and thunder shook hill and plain; down poured from all the sky its murky stores of rain, black beneath strong southern blasts, with drenching downpour on the ships . . . ' *sine more*, of unrestrained or lawless violence, vii. 377. viii. 635. *ardua terrarum*, see note to i. 422. *densis*, G. iii. 196. *super* = '*desuper*.'

702. *mutabat*, lit. 'shifted about:' 'was pondering great cares now one way, now another, in his changeful heart.'

706, 707. These two lines are parenthetical, explaining the nature of the power given by Pallas to Nautes; 'twas she that interpreted for him what Heaven's great wrath foreboded, or the course of fate required.' *responsum dare*, of oracular interpretation, Ecl. i. 45. Ribb. reads '*hac*' (sc. '*arte*') from *c* 1: but MSS. agree in *haec*.

708. *solatus* = *παράμυθούμενος*: see on G. i. 206.

710. *ferendo* = *τῷ τηλῆναι*: see Ecl. ix. 24.

714. 'All who have begun to weary of their high emprise and of your fortunes.'

717. *habeant*, *petitio obliqua* with *sine*.

721, 722. *subvecta*, 'upwafted.' *facies*, 'image;' see i. 658.

730. 'A hardy race of savage life awaits your conquering hand in Latium.' See on i. 261.

733, 734. *namque*, late in the clause; cp. Ecl. i. 14. *tristes umbrae*, 'those gloomy shades,' in apposition to *Tartara*: so Pal., Rom., Gud.; 've' being added above the line in Med., *b*. 'Tristesve umbrae' would be only a repetition of *impia Tartara*; though Con. thinks it might imply the intermediate region between Tartarus and Elysium.

738, 739. 'And now farewell; for dewy Night is in her mid career; I feel the breath of cruel morning's panting steeds.' So the Ghost in Hamlet, i. 5. 58—'But soft! methinks I scent the morning air;' ib. 88 sqq. 'Fare thee well at once! The glowworm shows the matin to be near . . . Adieu, adieu, adieu!' Cp. G. i. 250.

741. *quo deinde*? 'Where next' (or 'now')? see iv. 261.

744, 745. *canae*, 'olden,' see i. 292. *farre pio*, Hor. Od. iii. 23. 20 (of offerings to Penates, as here). *acerra* (? 'acerna,' sc. 'arcula'), 'a censer;' so Hor. ib. 3 'si ture placaris et horna Fruge Lares.'

746. *arcessit*, Ribb., Con. etc. from Pal.: Med., Rom., Gud. have the parallel form 'accersit,' cp. vi. 119, x. 11. For 'arcesso' (originally a future formation from 'arcio' = 'adcio,' as 'facesso' from 'facio') see Roby, L. Gr. i. § 625.

750, 751. *transcribunt* (adapted from the more usual 'ascribere') implies enrolment in a fresh city. *deponunt*, etc., 'and put on shore all those that will, the souls that long no more for high renown.' For *egentes* of *feeling* a want (Greek *δέομαι*, English 'to want') cp. Plaut. Asin. iii. 3. 1 'tui amans abeuntis egeo,' Hor. A. P. 154 'Si plausoris eges aulaea manentis.'

754. 'In number few, their courage keen for war.' For the apposition cp. xi. 338.

755. *designat aratro*, 'Romano more urbis condendae;' as in the story of Romulus and Remus.

758. 'Proclaims an assembly, and gives laws to the elders he has summoned.' This picture of a Homeric *βασιλεύς* delivering his decisions (*δίκαι*, *θέμιστες*) to the submissive *ἀγορά* (Grote, 'Hist. Greece,' Part I. ch. xx: Maine, 'Anct. Law,' ch. i) was appropriate to Augustus, who summoned the Senate 'pro forma,' but only to register his sovereign decrees.

761. *Anchorises* as a hero has a *τέμενος βωμός τε θυήεις* (Od. viii. 363 etc.), assigned to him; cp. iii. 304, 305.

763, 764. *placidi*, etc., 'calm winds allow the sea to rest (see on Ecl. ii. 26), and the south wind with freshening breath invites them to the deep.'

768. *facies*, 'appearance,' as i. 658; or? 'the face of the deep.' *nomen*, Ribb., Con. from Pal., Med. 1; 'numen' Gud., *c* and Serv. on vi. 560: cp. iv. 94. 'To whom the face of the deep once seemed so cruel, and its very name intolerable'—cp. l. 615 above.

774-776. *tonsa*, 'trim;' see G. iii. 21. *procul*, 'apart;' see Ecl. vi. 16. *proiecit*, Ribb. from MSS., as l. 238: 'porricit' Forb., Con. and other editors.

785, 786. *media de gente Phrygum*, 'from the very heart of Phrygia;' see G. iii. 351. For *exedis* (Med., Pal., Rom.) Vat. has 'excidis,' on which cp. ii. 637. *traxe* = 'traxisse;' see i. 201.

793. *per scelus*, 'wickedly,' as δι' ὕβρεως etc.: see G. i. 122.

796, 797. 'For the rest, may it be lawful in thy sight that we should sail safely over the sea.' *quod superest*, either (1) 'the remnant,' or (2) 'for the rest' (τὸ λοιπόν), as l. 691, where there is a similar doubt. *tibi*, dat. ethicus, 'quod per te licet,' as G. ii. 5; Con. takes 'dare vela tibi' (Neptuno), i. e. 'pelago:' cp. G. ii. 41, and 'meis te fidere regnis' below l. 800.

805-807. *exanimata*, sc. 'metu,' as Ter. Phorm. iii. 3. 32 (564); Cic. Cat. iv. 2. § 3 'neque meam mentem non domum saepe revocat exanimata uxor et abiecta metu filia.' *repleti*; so Xanthus in Il. xxi. 219 Οὐδέ τι πη δύναμαι προχέειν ῥύον εἰς ἅλα διὰν Στεινόμενος νεκύεσσι.

809. The combat of Aeneas with Achilles is described in Il. xx. 158 sqq. before the μάχη παραποτάμιος. *nec dis . . . aequis*; so Achilles in Il. xx. 334 Ὅς σεῦ ἄμα κρείσσων καὶ φίλτερος ἀθανάτοισιν.

810, 811. *nubæ cava*, 'enfolding mist;' see i. 216. *periuræ Troiae*, in allusion to the story of Laomedon cheating Apollo and Neptune of their promised reward for building Troy; Hom. Il. xxiii. 442 sqq.; Hor. Od. iii. 3. 21-24; cp. G. i. 502.

812. *timores*, Vat., Pal., Rom., Gud., *b*; 'timorem' Con. from Med.

817. *auro*, i. e. 'aureo iugo.'

820, 821. 'Down sink the waves: the heaving surface of the deep lies smooth beneath his thundering wheels; the storm-clouds vanish from the expanse of heaven.' *aquis*, abl. of respect.

822. *cete*, Greek κήτη (κήτεα): so 'musea mele' (μέλη) Lucr. ii. 412, 'pelage severa' ('melancholy main') ib. v. 36.

829. *intendi bracchia velis*, 'vela bracciis,' 'stretch (or 'bend') the sails to the yardarms;' see above ll. 403, 544, and cp. iv. 506.

830-832. 'Each crew alike haul the sheet; now left, now right, with one accord they spread the sails; alike they turn and turn again the yardarms' points; a favouring breeze bears on the fleet.' *una, pariter*, not of all the sailors in one ship, but of all the ships in the fleet, taking their cue from the leading vessel (ll. 833, 834), and shifting their sails to one side and another to catch a varying breeze; part of which operation was the turning to and fro the extremities of the yard ('cornua antennarum' iii. 549). *facere pedem* (cp. 'facere vela,' 'make sail') = to work the 'sheet' (Gk. πούς), a rope fastened along the lower rim of the square sail and passing beyond it at each end, so that it could be shifted and fastened according to the position required for the sail. Each ship had one mast, with one large square sail. *sua flamina*, cp. Hor. Epod. ix. 30 'ventis iturus non suis.'

835. The *meta* (or 'metae,' see on xii. 546) marked the turning-point in the course, and so is called *media*, 'half way.'

844, 845. 'Fairly blow the breezes; 'tis the hour for rest. Lay down

your head, and steal your weary eyes from toil.' *aequatae*, i. e. blowing evenly and steadily; cp. iv. 587. *datur*, 'is appointed;' cp. l. 798 'si dant ea moenia Parcae.' *labori*, dat. of indirect object (as far as toil is concerned) passing into the idea of disadvantage, etc.

850, 851. *fallacibus auris*: is it (1) dat. after *credam*, in which case *et* = καὶ ταῦτα: or (2) abl. with *deceptus*, in which case *et* couples it with *fraude*, and another dative ('monstro?') must be supplied with *credam*? With some hesitation I prefer (1)—'For why should I entrust Aeneas to the deceitful breezes—so often beguiled as I have been by the treachery of a calm sky?' Ribbeck, reading 'caelo' from Pal. 2, Gud. 1, c 1 ['caeli' Pal. 1, Med., Rom., γ 2, c 2], writes:

'Aenean credam (quid enim?) fallacibus auris

Et caelo, totiens deceptus fraude sereni!'

854-856. For the 'dews of kindly sleep' see on i. 692.

858. *et* introduces a virtually temporal clause; see on Ecl. vii. 7, G. ii. 80.

861. *ales* with *se sustulit*, 'rose upon the wings.'

864, 865. *iamque adeo*, 'even now;' see on G. i. 24. For the Sirens see Hom. Od. xii. 39 sqq. Virgil introduces the new idea of *scopulos*, as if the danger was that of shipwreck; and omits all mention of the characteristic feature in the Homeric story—the Sirens' song. The expression *difficiles quondam* seems to separate the time of Aeneas' voyage from the old heroic age; cp. iii. 704.

AENEIS.

LIBER SEXTUS.

Aeneas lands at Cumae in Italy, as directed by Helenus (iii. 441); and after hearing from the Sibyl the oracle of Apollo (ll. 40-97), receives her instructions for his promised descent into the lower world to visit Anchises (v. 732). He pays funeral rites to Misenus (ll. 156-235): and then in company with the Sibyl begins the descent (l. 262). They cross the Styx (ll. 385-425), and visit, first, the neutral region assigned to those whose life had been untimely cut short—infants, suicides, unjustly condemned, victims of unrequited love (as Dido), and warriors fallen in battle (ll. 426-547); secondly, Tartarus, the place of punishment (ll. 548-627); thirdly, Elysium, 'a heroic Valhalla for prowess, genius, and worth' (ll. 637 sqq.). Here they meet the shade of Anchises, who unfolds the doctrine of the 'anima mundi' and transmigration of souls, and shows them the shades hereafter to return to earth as the great names in Roman history, among them the young Marcellus (ll. 724-893); finally dismissing Aeneas through the ivory gate.

This visit of Aeneas to the underworld is a reproduction of the *νεκρία* of Homer (Od. xi), enlarged and varied with much detail by the poetical art of Virgil. Homer describes a place of shadowy existence, where the *νεκρῶν ἀμειννὰ κάρηνα* live an objectless life: Virgil has a territory mapped out into regular divisions, with precise detail instead of shadowy outline. The last and most characteristic scene of the picture is entirely his own. The central object of the poem, the glory of Rome and of Augustus (see Introd. to Aen. i), suggests the prophetic anticipation by Anchises of the future history of Rome, as he points to the spirits of Romans yet to be. This involves the doctrine of transmigration of souls, which puts all spirits, after their deliverance from the body, through a definite period of purgation, and sends them up to earth to reanimate other frames. This philosophical speculation on the state after death is, strictly speaking, inconsistent with those simpler and more popular notions of future reward and punishment and a localised Elysium and Tartarus which meet us in the Platonic *μῦθοι*, and which Virgil reproduces in the earlier portions of this book. The two lines of thought, however, are mingled not only in the poetry of Pindar, but

in the prose of Plato (e.g. in the 'Phaedo' and 'Republic' book x): and Virgil embodies them both as fit vehicles for poetic imagination. 'The ordinary popular mythology is put side by side with the doctrine of transmigration, and the reader is left to harmonise them as he can.'

The notion that Aeneas' descent into the shades is an allegorical description of initiation into the Orphic and Eleusinian mysteries rests, as Conington shows (Introd. to Aen. vi), merely on a few resemblances of details, and on the unwarranted assumption that there was any recognised doctrine upon the lower world which the mysteries copied in detail. There may be some relation between Virgil's conceptions and the Orphic mysteries; and Prof. Nettleship points out that the two bards mentioned by name are Orpheus and Musaeus (Aen. vi. 645, 667): but the story of Orpheus had struck his imagination before he wrote the sixth Aeneid. All that we can say is that this book 'reflects in a poetry rare, exquisite, luminous, majestic, the tangled growth of ideas, mythical, mystical, and philosophical, which had sprung up between the times represented by the Odyssey and those of Virgil.'

2. **Euboicis**; Cumae being a colony from Chalcis in Euboea, so 'Chalcidica arce' v. 17, and ix. 710.

6-8. **semina**, cp. 'ignis semina' Lucr. vi. 163, 206, *σπέρμα πυρός* Od. v. 174; and for **abstrusa** G. i. 135. **rapit**, 'seize' (for fuel), cp. ll. 179-182 below. The search for wood and water is being described ('lignatio,' 'aquatio' in military language); and the rendering 'scours' (in pursuit of game) seems less appropriate.

9-12. 'But good Aeneas hies him off (**procul**) to the hill, where Apollo reigns on high (**altus**), the Sibyl's dread retreat—the Sibyl, in whom the Delian seer inspires high thoughts, unfolding things to be.' **procul**, 'apart' (see on Ecl. vi. 16), belongs to the whole sentence, and refers to the distance of both cave and temple from the spot where Aeneas lands. **mentem animumque**, a poetical tautology, as Lucr. i. 74 'omne immensum peragravit mente animoque;' cp. Cic. Legg. i. 22. 5 'animo ac mente conceperit.'

16, 17. **enavit**, 'sailed forth;' cp. Lucr. iii. 590 (of the departing soul) 'Quum prolapsa foras enaret in aëris auras.' **Chalcidica**, see on l. 2. **levis**, 'on the wing,' Ecl. i. 60.

18, 19. **his**, virtually adverbial; 'here first brought safe to earth.' For **redditus** = 'brought duly to his destination,' see on iii. 333, and cp. Hor. Od. i. 3. 7 'Navis, quae tibi creditum Debes Vergilium, finibus Atticis Reddas incolumem precor.' **remigium**, cp. i. 301.

20-30. The scenes wrought by Daedalus on the doors of his temple. **Androgeus**, son of Minos, for whose murder the Athenians (**Cecropidae**) had to pay a yearly tribute of seven youths (and seven maidens) to feed the Minotaur.

22, 23. **corpora**, see on ii. 18. **stat ductis sortibus**, *ὑστερον πρότερον*, as G. ii. 141. 'There stands the urn, and lots are drawn; on the other side corresponds the Gnosian land, rising from the sea.' The sculpture of Crete was a 'pendant' to that of Athens.

24. hic, i. e. on the Cretan side. *supposta furto*, 'adulterous,' *κρυφίσις γάμοις μεγείσα*.

27. 'Here was that house at which he toiled, with the puzzle that none might unravel.' *labor domus*, as '*operum laborem*' G. ii. 155, Aen. i. 455.

28. *sed enim*, 'but yet,' i. e. '*sed non inextricabilis, ipse enim . . .*;' see note to i. 19.

31. *sineret* is the protasis—'did grief permit.'

33. *quin*, 'nay;' see Ecl. ii. 71. *omnia*, dissyllable by synizesis; cp. vii. 237.

38. *intacto*, 'that has not felt the yoke;' cp. G. iv. 540.

40. *morantur*, 'delay (to execute) the rites enjoined;' cp. '*iussos honores*' iii. 547.

42-44. The '*adytum*,' whence comes the oracular response (l. 98), is a cavern in the rock like that at Delphi. *centum* is of course a poetical expression for a large number; and all that we need understand is that there are a number of perforations in the rock, converging in the '*adytum*.' For a graphic description of such a scene as this see the extract quoted by Con. (Appendix to Aen. vi) from the Arnold Essay for 1859 by Mr. (now Justice) Bowen.

45. *limen*, sc. '*antri*.'

46-53. *cui talia*, etc., 'as thus she speaks before the door, her face, her colour change, her hair dishevelled flies; her bosom pants, her wild heart swells with frenzy; taller she seems, her voice no mortal voice, when filled by the nearer presence of the God. "So slow," she cries, "at vows and prayers—so slow? Pray, Trojan, pray! not else this shrine its spell-bound silence breaks."' *maior videri*, like '*niveus videri*' Hor. Od. iv. 2. 59, is perhaps an imitation of the Greek *λευκὸς ὄρασθαι*, etc.; but may also fall under the use of 'prolative' or complementary infin. with verbs and adjectives, so common in Horace (Wickham, Appendix II), whatever explanation we adopt of that construction: see on Ecl. v. 1. For *attonitæ* cp. Lucan. ii. 21 '*sic funere primo Attonitæ tacuere domus*.' *enim*, referred to a suppressed thought ('fer preces').

57-60. *direxti* = '*direxisti*,' see i. 201. *penitus repostas*, 'lying far away;' cp. i. 512, iii. 364. *praetenta*, iii. 692.

62. 'Thus far alone may Trojan ill-hap have followed us.' Cp. Hor. Od. iii. 3. 6 '*Troiae renascens alite lugubri Fortuna tristi clade iterabitur*.'

64. *obstitit*, 'offended;' so Sil. It. xvii. 551 '*tantumne obstat mea gloria divis?*' cp. Pers. v. 163 '*an siccis dedecus obstem Cognatis?*'

68. *agitata*, 'storm-tossed;' cp. xii. 803.

69 sqq. An anachronistic allusion to the temple of Palatine Apollo (Hor. Od. i. 31) and the Ludi Apollinares founded by Augustus B.C. 28. To this temple the Sibylline books were moved from the Capitol, under charge of '*quindecimviri*' (Carm. Saec. 5. 70); and it was the seat of the famous 'Palatine' Library (Epp. i. 3. 17, ii. 1. 217, ii. 2. 93, 94). Propertius (iii. 23 ed. Paley) describes the temple, at whose consecration he was present, as built '*claro marmore*,' with a statue of Apollo between those of Latona and Diana (Trivia).

76. *canas*, *petitio obliqua*. *dedit*, 'made an end;' see on i. 63.

77-80. 'But, still resisting Phoebus, the seer tosses wildly in awful guise within the cave, to shake from her breast the mighty god: so much the more he plies her raving lips, tames her wild heart, and moulds it to his touch.' The metaphor is that of a wild horse being broken: cp. l. 100 below. *si possit excussisse*, *ἐάν πως ἐκβαλῇ*, cp. v. 679: and for *fingit premendo*, iv. 148.

84. *terrae*, Med., Pal., Gud., 1; 'terra' Rom., Gud. 2, *b*, *c*—a variant which perhaps favours the view that '*terrae*' is the so-called *genitivus loci*—i.e. locative or dative. But the context *pelagi periclis* seems to point to a corresponding gen.—'*terrae* (*pericula*).'

86. 'But they shall not also wish that they had come'—i.e. they shall wish moreover that they had not—they shall sorely repent it.

88, 89. 'All the elements of disaster before Troy will be reproduced—the rivers to carry off dead corpses (i. 100), a hostile camp, with a leader goddess-born, like Achilles;' i.e. Turnus, '*cui diva Venilia mater*' x. 76.

90, 91. *addita* (cp. iii. 336, G. i. 513 for this use of 'placing,' 'assigning') strengthens *nusquam aberit*—'Juno shall haunt the Trojans, and never leave their side.' So Hor. Od. iii. 4. 78 '*nequitiae additus Custos*.' *cum* = '*quo tempore*.'

93. *coniunx*, i.e. Lavinia—vii. 363, xi. 480. The idea of the tale of Troy repeating itself recurs vii. 320, ix. 136 sqq.

96. *quam*, most codices and editions: 'qua' (sc. 'via') Heyne, Ribb. from 1st Aldine edition. If '*quam*' is adverb, the meaning is either (1) 'go on more boldly than your fortune shall allow,' i.e. rise above the fortune of the moment, or (2) 'as far as fortune shall allow,' on the analogy of '*quam potest*;' cp. Cic. Phil. ii. 44. 114 '*quam volent, illi cedant*.' But why should it not be relative?—i.e. (3) 'go on more boldly along the path that fortune allows' ('*ito viam, quam te ire fortuna sinet*').

97. *Graia urbe*, Pallanteum, viii. 54, 127 sqq.

98-101. 'In such strain does Cumae's Sibyl utter her dread riddles from the shrine, wrapping truth in mystery, while her moaning fills the cave: so in her raving mouth Apollo shakes the reins, and plies the goad beneath her breast;' cp. ll. 77-80 above.

105. *praecepi*, 'I have forecast them all.'

107. *refuso*, (1) 'poured back,' as G. ii. 163—i.e. the ebb of Acheron: or (2) 'poured out' or 'over,' cp. i. 126; Tac. Hist. i. 86 '*refusus Tiberis strage obstantis molis*:' 'the dark pool from Acheron's flood.'

111. *recepi*, 'saved;' cp. v. 80.

118. The Sibyl was priestess of Diana, who is called Hecate as an infernal deity; see on iv. 511.

119-123. *arcessere*, Pal., Gud. 2, etc.: '*accersere*' Med., Rom., Gud. 1, as v. 746. The story of Orpheus and Eurydice is told G. iv. 453 sqq. *Castor*, *Pollux*, *Theseus*, and *Hercules* were fabled to have visited the lower world and returned to earth; see Class. Dict. s. vv.

123. *et mi* . . . 'I too (like them) am sprung from Jove on high' (see on i. 380)—and therefore can claim a like privilege; cp. l. 394 below.

126. *Averno* [Med., Pal. 1, *b* 1], dat. after verbal noun of motion, like

'it caelo.' The v.l. 'Averni' [Rom., Gud., Pal. 2, c] is more familiar in the proverbial application of the passage to an easy downward path, hard to retrace.

129-131. *pauci*, etc., 'some few beloved of kindly Heaven, whose shining worth has raised them to the skies . . . some few, Heaven-born, have won their way.' *media*, 'between' (us and the underworld).

138, 139. Proserpine is *Juno inferna*, as Pluto is 'Jupiter Stygius' iv. 638; cp. Ζεύς χθόνιος. *dictus sacer*, 'held sacred,' like 'dicatus,' 'addictus;' cp. Hor. Sat. ii. 2. 133 'Nunc ager Umbreni sub nomine, nuper Ofelli Dictus erat' (Bentley, *ad loc.*). *convallibus*, abl. instr., 'darkness shuts it in with gloomy vales'—i.e. dark vales enclose it.

141. *quis* [Pal., Rom., Gud., b, c], indefinite pronoun, as l. 568 below; Hor. Sat. i. 3. 63 'simplicior quis et est,' Tac. Hist. iii. 58 'quanto quis clarior;' usually only with 'si nisi.' 'Non ante datur, quam quis'='non datur, nisi quis'—'tis not allowed to pass beneath the hidden realms of earth, till one hath plucked from the tree its golden growth.' The indefinite pronoun is appropriate, implying that *anyone* who finds the bough may pass (ll. 143-144 also implying an indefinite number of such occasions): but most editors prefer the v.l. 'qui' [Med.], 'non ante datur quam (is venit) qui decerpserit'—a cumbrous construction, faintly borne out by the alleged parallels l. 453 below, and G. i. 104. 'Qui' and 'quis' (originally the same, the difference being one of usage) are often confused in MSS: and if 'qui' be read here, the real solution may be that it='quis;' cp. Cat. xliii. 5 'quantum qui pote plurimum perire' (as much as the fondest lover can), Caes. B. G. i. 41 'si qui, graviore vulnere accepto, equo deciderat, circumstisabant.'

142, 143. *suum*='proprium,' 'a special gift;' cp. v. 54. *avulso*, Med., Rom., Gud., b, c; 'avolso' Pal.: see Introd. III, p. xlv.

145-147. *alte*, 'aloft' (in the tree); or 'deep' (in the wood); cp. l. 136. *rite* qualifies *repertum*, 'when duly found;' but the notion of due performance may apply to *carpe* as well. *si te*, etc., 'if thou be the man of fate.'

150. *funere*, 'the presence of death,' as ii. 539: or perhaps 'the dead body,' as ix. 491.

152. 'Restore him to his own place, and lay him in the tomb.' The last half of the line explains the first.

154. *Stygis*, Pal. 1: Med., Rom. 1, etc. have 'Stygiis,' a corruption which led first to the correction 'Stygios,' and then to omission of 'et.'

156. *maesto*, etc., 'with rooted eyes sad faced' (Kenn.).

159. *figit*='ponit' G. iii. 195, 'walks full of equal care.' Forb. (Con. in his verse translation, 'As thoughtful and as slow') thinks that it gives the idea of slow walking, lingering as it were on each step: but the utmost it could imply is a *firm* tread, as Lucr. iii. 4 'inque tuis nunc Fixa pedum pono pressis vestigia signis.'

162. *atque*, as Ecl. vii. 7 (see note) introduces a temporal relation; 'much talk were they exchanging, who the friend she told of dead, what corpse untombed, when lo! . . .' (Kenn.).

165-167. *ciere*. For construction with *praestantior* see Ecl. v. 1.

circum, 'in company with,' like Greek ἀμφί, περί. *obibat*, 'engaged in fight;' cp. *Lucr.* iv. 968 'pugnare et proelia obire,' *Liv.* iv. 7. 2 'obire tot simul bella.'

170. *non inferiora*, 'a cause as good' (as Hector's); cp. xi. 291.

173. *exceptum*, see *Ecl.* iii. 18, *Aen.* iii. 332; 'exceperat et immerserat.'

177. *aram sepulcri*, i. e. 'rogum,' 'an altar-like funeral pile,' 'the altar of his pyre:' cp. the expressions 'labor domus,' 'decus aevi' (see *Ecl.* iv. 11), etc. Ribb. adopts 'sepulchro' (dat.) from Pal., Gud.: but the testimony of Servius and the imitation of Silius Ital. (xv. 387 'alta sepulcri Protenus exstruitur caeloque educitur ara') confirm the reading 'sepulcri' (Med., Rom.).

179. *stabula alta*, a Virgilian expression for woodland lairs or pastures, (cp. ix. 388, x. 723), in which it is doubtful whether the sense of 'lofty' (with reference to trees) or 'deep' (hidden in wood) predominates. In the passage from Ennius (*Ann.* vi. 293, Wordsworth, 'Fragm. and Spec.' p. 302) which Virgil seems to follow, 'alta' occurs twice in the sense of 'lofty;' and in another parallel from *Iliad* xxiii. 114 sqq. the height of the trees (δρὺς ὑψικόμους) is brought out: which is so far a presumption in favour of that idea here—'the lofty home of wild beasts.' On *stabula* in Virgil see viii. 213.

186. *forte*, Med., Pal., Gud., etc. (so Forb., Gossr., Ribb.): 'voce' Rom. as ix. 403, xi. 784 (so Con.); 'ore' Lombard MSS. of late date (so Henry), cp. i. 614, ii. 524. Servius, reading *forte*, condemns it as unmeaning, 'ad solam metri sustentationem . . . nec enim possumus intelligere. eum fortuita rogasse'—a consideration approved by Con., who thinks it may have crept in from l. 190. Without, however, pressing the idea of 'casual' or 'fortuitous' prayer, we may regard it as a sort of faint qualification, like 'I ween' in English, or *που* in Greek—e. g. *Il.* v. 473 *Φῆς που ἄτερ λαῶν πόλιν ἐξέμεν ἦδ' ἐπικούρων Οἶος*, *Soph. O. T.* 355 *καὶ που τοῦτο φεύγεσθαι δοκεῖς*; 'Fortasse' is so used *Aen.* x. 548 (see note); and 'forte' in narrative often conveys no sense of *chance* or *casualty*—e. g. *Cic. Cluent.* 51. 141 'forte evenit, ut ruri in Privernati essemus' ('it so happened that . . .'). Translate: 'And thus, I ween, he prayed.'

187. *si*, 'O that;' cp. viii. 560, x. 613.

190. *forte* here denotes coincidence. 'Scarce had he spoke when, lo! before his very eyes there came two doves from heaven.'

196, 197. *rebus*, dative, 'fail not the crisis of my fortunes.' *pressit*, 'checked,' as 'repressit' ii. 78.

199, 200. 'They moved on, feeding as they flew (*ἐν τῇ πέτεσθαι*, cp. ii. 6), and just within the range of their pursuers' eyes'—lit. 'only just so far as the eyes of their pursuers might keep them in view with their gaze.' For *tantum* see *Ecl.* vi. 16; for *acies*, *Lucr.* i. 325 'Nulla potest oculorum acies contenta tueri,' and l. 789 below. *possent* denotes the *object* of the doves, depending on virtual *oratio obliqua* in *prodire* = 'prodire voluerunt.'

203. *gemina* [Forb., Ribb., from Med. and most codd.] must = 'of two-fold growth,' like Greek *διφυής*: cp. *Ov. Met.* ii. 630 'geminique tulit Chironis in antrum,' *Stat.* iii. 2. 35 'geminoque huic corpore Triton Praenatat.' The description which follows (ll. 204-209) justifies the emphasis

thus given to this idea by a somewhat peculiar word. The v. l. 'geminæ' [Henry, Con. from Rom.], i. e. 'the two doves,' has little force, and may easily have arisen from 'geminæ' l. 190. MS. authority is here supported by the principle 'potior lectio difficillima.' *sedibus optatis*, 'on the wished-for spot:' not, surely (as Con.), 'having chosen their place to settle.'

204. 'Whence flashed in contrast through the boughs the sheen of gold.' *discolor*, of 'different colour' from the tree. *aura*, see on G. iv. 417.

205-209. 'As in some wood the mistletoe, 'mid winter's cold, blooms with fresh foliage on an alien tree, and wreathes the smooth round trunks with its yellow growth; thus showed the leafy gold amid dark ilex boughs, while its thin foil tinkled in the gentle breeze.' *solet* with inf. answers to the Homeric aorist in similes. *non sua*, cp. G. ii. 82. The idea of growth upon a different sort of tree, though obvious, is more poetical than that which Con. thinks was in Virgil's mind—viz. the notion that mistletoe sprang from the excrement of birds (!). *teretes*, see on viii. 633.

209. *brattea* (or 'bractea'), 'thin foil,' classed by Lucr. iv. 727 with cobweb for its fineness. Lachmann, *ad loc.*, urges, and Munro adopts, the spelling *brattea*; condemning 'bractea' (like 'arctus,' 'mulcta,' 'auctumnus,' etc.) as a 'barbara consuetudo' of late growth. The MSS. here confirm this: Med., Rom., *b*, *c* having 'brattea,' Pal. 'brattia:' cp. Juv. xiii. 152 'bratteolam.' 'Bractea,' however, preserves the original meaning, whether connected with *βρέχω*, ('ring' or 'creak'), or, as more likely, with 'fract-,' 'frag-,' etc. (cp. 'plecto,' 'flecto').

213. The rhythm expresses sorrow and heaviness; see on Ecl. v. 21. *ingrato*, 'thankless,' i. e. without feeling, *ἀναισθήτω*.

214. 'First they built a huge pyre of unctuous pine and oaken planks.' *pinguem*, because the *taedae* ('planks' or 'splinters' of *Pinus taeda*) were full of pitch; cp. Lucr. v. 297 'pingues multa caligine taedae.' The pyre is not, strictly speaking, *pinguis robore secto*: but *taedis et robore secto* evidently go together, as the material to feed the flame: so Dido's pyre, iv. 505 'ingenti taedis atque ilice secta.' Con. follows Henry in taking *robore secto* with *ingentem*; but iv. 505 tells as much against as for this.

215-217. Virgil (describing no doubt the ceremonies of a Roman funeral) seems to imply that the sides of the pyre were covered with dark boughs (perhaps of cypress), and that cypress trees or boughs were also placed in front of it (*ante* in local sense); cp. Sil. It. x. 535 'Ac feralis decus, maestas ad busta cupressos,' Ov. Trist. iii. 13. 21 'Funeris ara mihi ferali cincta cupresso Convenit.' The cypress (like hearse-plumes, etc.) was a 'luxury of woe;' so Lucan. iii. 442 'Et non plebeios luctus testata cupressus.' Others (taking *ante* in temporal sense) regard the *ferales cupressos* as used in making the pile, and placed there (*constituunt*) before the process indicated by *intexunt*; and Servius cites Varro to show that the piles were dressed with cypress that the smell of the wood might overpower that of the burning body. The *arma* of Misenus himself, or of enemies slain by him, were laid on the pile; cp. iv. 425.

220, 221. *defleta*, 'wept over,' with the idea of weeping to the full; cp. xi. 59. *velamina nota*, either his own in life, or customary at funerals; cp. xi. 195; Lucan. ix. 175-178 (of Cornelia at Pompey's funeral) 'Collegit

vestes miserieque insignia Magni . . . pictasque togas, velamina summo Ter conspecta Iovi, funestoque intulit igni.'

223, 224. *ministerium*, cogn. acc. in apposition to the preceding clause; cp. G. iii. 41, Aen. viii. 487, ix. 53, x. 311, xi. 383. To carry the bier (as with us the pall) was an honour to the deceased; cp. Tac. Ann. i. 8. § 6 'conclamant patres corpus (Augusti) ad rogum umeris senatorum ferendum.' The nearest relation set fire to the pile with averted face (*aversi*). Cp. xi. 143 'funereas faces:' and (because torches were also used at weddings, 'faces nuptiales' Cic. Cluent. 7. 15); Prop. v. 11. 46, ed. Paley 'Viximus insignes inter utramque facem,' Ov. Her. xxi. 172 'Et face pro thalami fax mihi mortis erat.' So 'taedas' = 'hymenaeos' vii. 388.

225. Another custom at Roman funerals; things supposed to be agreeable to the deceased being thrown into the flames; Tac. Ann. iii. 2 'pro opibus loci vestem odores aliaque funerum sollemnia cremabant,' Stat. Theb. vi. 126 'Portant inferias arsuraque fercula' (dishes of food). *fuso olivo*, descriptive abl., 'cups of oil outpoured.'

226-228. For this cp. Hom. Il. xxiii. 250, xxiv. 791, Od. xxiv. 72. *cado*, the 'feralis urna' (Tac. Ann. iii. 1. § 5), of various materials. Those in the British Museum are mostly of marble, alabaster, or baked clay: but bronze urns and 'cistae' are found in Etruscan tombs, as well as those of pottery.

229-231. The final ceremony at a Roman funeral, *Corynaeus* performing the part of priest, as just before that of nearest relation. *circumtulit* = 'purgavit:' originally in such phrases as 'circumferre hostias populum,' 'circumferre undam,' etc., then acquiring the meaning 'to purify,' and used with accusative of that which is purified: cp. the construction of 'circumdare' ('murum urbi' or 'urbem muro'), 'ambire' ('oras ambiit auro' x. 243), etc. Conversely, *lustrare* = (1) 'to purify,' as here, (2) 'to go about.' *novissima verba*, the 'vale' with which they took leave of the dead; see iii. 68, xi. 97.

233. *sua* = 'propria,' 'the hero's gear, his oar and trumpet.' His 'armour' is already burnt (l. 217).

235. The *mons aërius* still bears the name 'Punta di Miseno.'

237, 238. 'A cavern deep there was, with huge yawning mouth, rugged and sheltered by a black pool and darksome groves.'

242. Omitted by Vat., Med., Pal., c; unnoticed by Servius and Nonius s. v. 'Avernus.' It is given by Rom., Gud., b, and there are traces of its insertion at foot of page in Med. Rom. has 'Avernum;' Gud. *Aornon* ('*Αορνον*'), which is more probable, as showing the etymology—though Lucr. vi. 742 seems to explain 'Averna' on the 'lucus a non' principle, 'quia sunt avibus contraria cunctis.' Dionysius (Periegesis 1151) has a line τοῦ-νεκά μιν καὶ φῶτες ἐπικλείουσιν Ἀορνιν, translated by Priscian, Perieg. 1056 'Unde locis Graii posuerunt nomen Aornin;' which increases the suspicion of a gloss here.

244, 245. The two processes known in Greek as *κατάρχεσθαι* and *ἀπάρχεσθαι* (Hom. Od. iii. 445).

247, 248. *Hecaten*, see on iv. 511. *supponunt*, 'place the knife beneath' their throats; cp. G. iii. 492.

250. *matri Eumenidum*, Nox; ἡμεῖς γὰρ ἐσμέν Νυκτὸς αἰανῆς τέκνα, Aesch. Eum. 416, cp. Aen. xii. 846. Allecto (vii. 331) is 'virgo sata Nocte.' *sorori*, i. e. Tellus.

253, 254. *solida viscera*, 'whole carcasses;' see on i. 211 and cp. G. iii. 559, iv. 302: and for *solidus* = 'unbroken' cp. Hor. Od. i. 1. 20 'Nec partem solido demere de die.' After *super* the best MSS. (Vat., Med., Pal., Rom., Gud. etc.), add 'que,' which is rejected as inconsistent with sense by most editors, except Ribbeck, who thinks that a line or lines are missing. The 'que' may (as in i. 668) have been inserted to correct the metre, without regard to sense, and so crept into the text: but here it has a more entire consensus of MS. authority. For *fundens* Med. alone gives 'infundens:' and were this better supported we might by a slight transposition read 'pingue oleum superinfundens ardentibus extis.'

258. *dea*, Hecate, *procul*, etc., 'avaunt, avaunt, ye unhallowed!' ἐκάς ἐκάς, ὅστις ἀλιτρός Callim. Hymn. Apoll. 2. Cp. v. 71; Hor. Od. iii. 1. 1 (see Wickham's note); Arist. Ran. 353 sqq.

262. 'This said, she plunged in frenzy into the cavern's mouth'—the presence of Hecate having brought back the 'afflatus.'

266. *sit numine vestro*, 'be it mine by your consent;' cp. i. 133, ii. 777.

268–272. 'Darkling they went 'neath lonesome night throughout the gloom, through the void homes of Dis and bodiless realms, like travellers in a forest 'neath the fitful moonbeams' scanty light, when Jupiter has shrouded heaven in gloom, and Nature's every hue is quenched in the darkness of night.' *vacuas, inania*, as tenanted only by shades; so 'domus exilis Plutonia' Hor. Od. i. 4. 17. *incertam*, see iii. 203; *maligna*, G. ii. 179. The picture is that of 'the struggling moonbeams' misty light' ('Burial of Sir John Moore').

273 sqq. This fine personification of human ills, sitting like spectres at the gate of Orcus, may have been suggested by Lucr. iii. 65–67 'Turpis enim ferme contemptus et acris egestas Semota ab dulci vita stabilique videntur, Et quasi iam leti portas cunctarier ante.' It is imitated in the picture of 'forgotten Sion' at the opening of Heber's 'Palestine.'

'But lawless Force and meagre Want is there,
And the quick-darting eye of restless Fear;
While cold Oblivion, 'mid thy ruins laid,
Folds his dank wing beneath the ivy shade.'

275–281. 'And pale Diseases dwell, and dull Old Age, and Fear and Hunger that prompts to wrong, and unsightly Want, shapes terrible to view—and Death and Suffering, and with them Death's twin brother, Sleep, and all evil joys: deadly War stands facing at the door; there too are the Furies' iron cells and raving Discord, her snaky locks entwined with blood-stained wreaths.' *turpis*, G. iii. 53; *labos*, ib. 68. *consanguineus leti*, from Hom. Il. xiv. 231 'Ενθ' Ὕπνῳ ξύμβλητο, κασιγνήτῳ Θανάτῳ, cp. xvi. 682 Ὕπνῳ καὶ Θανάτῳ διδυμάουσιν.

282–284 *annosa*, 'many-wintered.' *vulgo* = 'passim' (as iii. 643), and is explained by *foliis sub omnibus*. Note the change of construction in *haerent*, to which *Somnia* is nominative.

286-289. *Scyllae*, rhetorical plural, as Milton's 'Gorgons and Hydras and Chimaeras dire.' *belua Lernaë*, the Hydra; cp. viii. 300. *forma tricornis umbræ*, i.e. Geryon, called 'tergeminus' viii. 202 and Lucr. v. 28, *τρισώματος* Aesch. Ag. 870.

290-294. 'Alarmed, Aeneas grasps his brand
And points it at the advancing band;
And were no Sibyl there
To warn him that the goblin swarm
Are empty shades of hollow form,
He would be rushing on the foe
And cleaving with an idle blow
The unsubstantial air' (Conington).

295. *hinc*, 'next'—i.e. 'after passing the gate of Orcus.' Homer (Od. x. 513) names four rivers (Acheron, Pyriphlegethon, Cocytus, and Styx), but says nothing about them when conducting Odysseus to Hades. Plato (Phaedo 112, 113) gives a fuller description of four rivers (Ocean, Acheron, Pyriphlegethon, and Styx or Cocytus): and Milton ('Par. Lost,' ii. 575 sqq.) enlarges Homer's account of the 'four infernal rivers.' Virgil seems here to conceive *one* river, to which he applies the names Acheron, Cocytus, and Styx: but in l. 550 we find a separate conception of Phlegethon surrounding Tartarus. See Conington's note.

297. *Cocytus*, dative after verb implying motion. Acheron seems to empty itself into Cocytus, which in l. 323 is identical with Styx. Plato, *l. c.* makes Styx disappear underground and reappear as Cocytus; Homer having called the latter *Στυγὸς ἀπορρώξ*.

298. *portitor*, a collector of 'portoria' or 'harbour tolls'; then one who takes toll for carrying passengers, a 'ferryman,' *servat*, 'haunts,' see note to G. iv. 459.

300. *stant*. 'His eyes one mass of flame;' cp. xii. 407 'iam pulvere caelum Stare vident,' Hor. Od. i. 9. 1 'Vides ut alta stet nive candidum Soracte.' The idea in each passage is that of 'fixity' and 'mass' (or 'bulk').

302-304. 'Unaided he pushes on his boat and tends the sails, and ferries all the dead in his dusky bark, old though he be—but a god has fresh and green old age.' *ministrat*, here and x. 218, seems neuter, 'acts as "minister" to or for the sails' (dative): cp. Prop. iii. 13. 35 'caelo modo sol, modo luna ministrat,' Cic. Fam. xvi. 14 'Acastum retine, quo commodius tibi ministretur.' It is thus used in the Vulgate, e.g. Gen. xl. 4; 1 Kings iii. 1 'puer autem Samuel ministrabat Domino.'

305-308. *huc*, i.e. 'ad ripas;' see Ecl. i. 54. Lines 306-308 are repeated from G. iv. 475-477. For *magnanimum* see iii. 704.

313-316. 'There stood they each praying to launch first across, with hands outstretched in yearning for the farther shore: but the grim ferryman takes now this one and now that—others he keeps far off upon the river's brink.' *transmittere*, iv. 154. *amore*, i. 171. *tristis*, iii. 214.

320. *livida*, 'the dull dark waters;' cp. vii. 687 'liventes plumbi,' Hor. Od. ii. 5. 10 'lividos racemos,' i. 8. 10 'armis livida braccia' ('black and blue').

322-324. 'O son of Anchises, proved offspring of heaven, 'tis Cocytus' deep pool you see and the Stygian mere—that stream by whose majesty no god will falsely swear!' Hom. Od. v. 185 *Καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅς τε μέγιστος Ὀρκος δεινότητος τε πέλει μακάρεσσι θεοῖσι.* iurare et fallere, hendiadys. timent seems to have something of the force of 'metuo' = 'nolo : ' cp. G. i. 246.

325. The 'forlorn unburied crowd' were, according to ancient ideas, not received into the lower world; cp. Il. 333, 365 below, ii. 645; Iliad xxiii. 71 (Patroclus' shade to Achilles) *Θάπτε με ὅττι τάχιστα, πύλας Ἀΐδαο περήσω κ.τ.λ.*, Od. xi. 72 (Elpenor's shade beseeching Odysseus) *μὴ μ' ἄκλαυτον, ἄθαπτον, ἰὼν ὕπνῳ καταλείπειν.*

327, 328. datur, sc. 'Charonti.' transportare, as Caes. B. G. iv. 16 'exercitum modo Rhenum transportaret' ('throw his army across the Rhine').

331. pressit, l. 197 above.

335. vectos, past participle (not as G. i. 206 = *φερομένους*), 'after all their voyage with him (Aen.) over the wind-swept seas.'

338. Libyco. Palinurus was drowned on the way from Sicily to Italy; but they had originally started from Africa. dum servat, 'while watching.'

345. ponto, abl. of respect, 'safe as regards the sea;' or? local abl. 'on the sea.'

351. praecipitans, intr. as ii. 9—'in headlong fall.'

353. armis, any part of a ship's equipment; here of the rudder or large oar used for steering—'Her steerage gone, her helmsman overboard.'

358-361. tenebam, not to be compared with examples of indic. for rhetorical effect (G. ii. 133, Aen. ii. 55), but e.g. with viii. 522, where, as here, the proper apodosis is suppressed; iam tenebam ('et tenuissem') ni . . . invasisset. English admits a like contraction or suppression, 'I was just in reach of safety—had not . . . ' See Roby, Lat. Gr. ii. § 1574. For tenere in this sense cp. v. 159. cum veste, of attendant circumstance—'weighed down as I was in my wet garments.' capita, according to some the 'roots' or 'spurs' of the mountain (see G. ii. 355): but more probably the top of the cliff, up which he had climbed, and thus iam tuta tenebat, clinging to the top, but not yet safe over it.

363, 364. quod, in adjurations, see on ii. 141. 'O by the genial light and air of heaven, by your father, by your hopes in young Iulus!' cp. i. 556, x. 524.

366. iniice; compare the petition of the unburied corpse in Hor. Od. i. 28. 35 'licebit Iniecto ter pulvere curras.' Velinos, an anachronism: 'Velia' (or Elea, Greek Ἐλέη) was founded about 540 B.C. by the exiles from Phocaea in Ionia, Hdt. i. 167; Grote, 'Hist. Greece,' Pt. II, ch. xxxii: cp. Hor. Epod. xvi. 17 sqq.

371. 'That at least in some quiet grave I may find the rest of death'—i. e. 'as he could not have the rest which is the great theme of the Aeneid, rest in a Trojan settlement' (Con.).

373. dira, 'wild desire;' see G. i. 37.

380. mittent, 'render' solemn offerings, as iv. 624, G. iv. 545.

383. *terrae*, Ribb. from all MSS; 'terra' (ablat.), most editors on account of Servius' note, explaining *cognomine* as adjective—'the land that bears his name;' cp. Plaut. Bacch. i. 1. 5 'quid agunt duae germanae cognomines?' (both called 'Bacchis'), Vell. Pat. i. 1 (A.D. 30) 'cognominem patriae meae Salaminem constituit.' No doubt it is more likely that a copyist would take *cognomine* as subst. and alter to 'terrae,' than that he should alter 'terrae' to 'terra' in order to make 'cognomine' adj.: but can such consideration outweigh the unanimous testimony of MSS?

385-387. *iam inde*, explained by *Stygia ab unda*, 'from his post by the Stygian wave:' so 'iam istinc' (l. 389), 'from where you stand.' ultro, see ii. 145.

394. *essent* refers to Charon's thought—'though I knew them to be of heavenly race;' see on v. 621.

398, 399. *Amphrysia* = 'Apollinea;' see G. iii. 2. *absiste* = 'noli;' see on Aen. iii. 42.

402. *casta*, predicate. 'Let Proserpine stay chaste within her uncle's home.' *limen servare*, as Con. remarks, expresses the ancient ideal of a good wife—'domi mansit, lanam fecit;' so *οἰκουρεῖν* (Soph. O. C. 343), *ἔσω καθῆσθαι* (Aesch. Cho. 919). Cp. Prop. ii. 6. 23, 24 'Felix Admeti coniunx et lectus Ulixis, Et quaecunque viri femina limen amat;' and the idea of *γυναικεία ἀρετή* ascribed by Thucydides (ii. 45) to Pericles—*ἥς ἂν ἐπ' ἐλάχιστον ἀρετῆς περί ἡ πόγον ἐν τοῖς ἄρσεσι κλέος ᾖ*.

407. *ex ira*, i. e. from storm to calm:

'At once the swell

Of anger in his bosom fell' (Conington).

411, 412. *alias*, i. e. other than Aeneas. This idiom in Greek and Latin, including among a number of persons or things the one who is distinguished from them, is often untranslatable except by an adverb ('besides' etc.): e.g. Od. vi. 84 *ἄμα τῇ γε* (Nausicaa) *καὶ ἀμφίπολοι κίον ἄλλαι* ('with her came attendants also'); Lucr. i. 116 'pecudes alias' ('brutes in our stead'). Munro cites from Empedocles *ἄνθρωποι τε καὶ ἄλλων ἔθνη αθηρῶν*, Liv. v. 39. 4 'circa moenia aliasque portas.' See Liddell and Scott, s. v. *ἄλλος* II. 7. *iuga*, Greek *ζυγά*, the rowers—*ἅπαξ λεγόμενον* in Latin. *laxat foros*, 'clears the gangways:' see G. iv. 250.

414. *sutillis*, 'ill-caulked' and so 'leaky;' the seams being connected with some ropy material (see iv. 682). Pliny (N. H. xxiv. 9), disputing whether 'genista' ('broom') is the Gk. *σπάρτον*, referred to by Homer II. ii. 135 (*Καὶ δὴ δοῦρα σέσσηπε νεῶν καὶ σπάρτα λελύνται*) continues—'nondum enim fuisse Africanum vel Hispanum spartum in usu, certum est: et cum sutiles fierent naves, lino tamen non sparto unquam sutas.' Aulus Gellius (N. A. xvii. 3) quotes Varro 'hi (Liburni) plerumque loris naves suebant, Graeci magis cannabe ceterisque sativis rebus, a quibus *σπάρτα* appellabant' [E. P.].

415. *incolumes*, Vat., Med., Rom., *b*: 'incolumis' Pal. As nom. sing. agreeing with *cymba*, the word would have little point, and the orthography which makes its construction clear is preferable. Introd. III, p. xlvii.

419, 420. *colubris*. Cerberus, like the Furies, has snakes for hair; cp.

Hor. Od. iii. 11. 17. *offam*, a 'lump' or 'ball,' 'made stupefying (v. 855) with honey and drugged meal.'

424, 425. *sepulto*, i. e. in sleep, cp. ii. 265. For *evadit ripam* see v. 438.

426-439. The neutral region; see Introd. to this book. 'There are traces of a notion that a full term of life ended by a natural, honourable, or happy death was a necessary condition of a complete admission to the underworld' (Nettleship, 'Suggestions,' p. 44): see iv. 696-699, and Plant. Most. ii. 2. 67, where a ghost says, 'Nam me Acheruntem recipere Orcus noluit Quia praemature vita careo.' Virgil makes the souls of infants wail for the life they have never enjoyed: Lucretius (v. 228) thinks it natural for a child to cry 'cui tantum in vita restet transire malorum' (see Munro, *ad loc.*)—a view more in harmony with the feeling 'whom the gods love die young,' as expressed in the story of Cleobis and Biton (Hdt. i. 31), or the Christian spirit of thankfulness for deliverance 'out of the miseries of this sinful world.' The suicides and unjustly condemned are classed with infants, as having been prematurely cut off, *insontes* (l. 435); self-destruction involving no condemnation to a Roman, especially if a Stoic.

426-429. *in limine primo*, sc. 'Orci;' not (as Ribb.) 'vitae.' Con. thinks there is an allusion to a custom of burying new-born infants under the eaves of a house. *acerbo*, 'untimely,' i. e. 'bitter,' 'unripe;' *θάνατος ἄωπος* Eur. Or. 1030: so '*acerbae res et impolitae*' ('immature') Cic. Prov. Coss. 14; '*virgo acerba*,' 'unmarriageable.'

430. 'Near them the souls condemned to death upon a false charge.' For this gen. of penalty (originally dependent on 'crimine,' 'iudicio,' or some such word, and growing into a common phrase through its use in legal formulae?) cp. Hor. Od. ii. 14. 19 '*damnatus longi Sisyphus Aeolides laboris*,' and see Roby, Lat. Gr. ii. §§ 1322-1327.

431-433. These lines are parenthetical, with reference not merely to the neutral region, but to the lower world in general. Virgil—thinking, perhaps, that the juxtaposition of infants and of the unjustly condemned may seem strange—breaks off his description to assert emphatically that the various regions below (*hae sedes*) are assigned after proper inquiry by Minos, one of the traditional judges of the underworld. Rhadamanthus is found presiding over Tartarus (l. 566); Aeacus is not mentioned. The phraseology is that of Roman law; sorte recalling the '*sortitio iudicum*,' while *quaesitor* was the presiding magistrate at a Roman trial: but the details are all vague, and it is needless to define *concilium silentum*. 'Minos presides, and shakes the urn; 'tis he that calls a court of the silent shades and learns the life and sins of each.'

436. *aethere in alto*, 'the upper air'—i. e. earth, as opposed to the underworld. For the thought compare the speech of Achilles' shade, Hom. Od. xi. 489-491.

445-449. Homer describes the heroines in the lower world at some length (Od. xi. 225-329). Virgil introduces them very briefly for the sake of confronting Aeneas with the shade of Dido; and places them all in the '*lugentes campi*,' though only some can be said to have died for love.

Phaedra perished through her guilty passion for Hippolytus her step-son (see Eur. Hippol.); **Procris** was accidentally shot by her husband while jealously watching him; **Eriphyle** betrayed her husband Amphiaras for a golden necklace, and was slain by her son Alcmaeon; **Evadne** perished for love on her husband's funeral pile; **Pasiphae** was an example of unnatural passion (Ecl. vi. 46, Aen. vi. 25); **Laodamia** killed herself for love of her dead husband; **Caenis**, at her own request, was changed by Neptune to a youth (Ov. Met. xii. 190 sqq.) and known as Caeneus.

450. *recens*, 'fresh from her wound;' cp. Cic. Verr. ii. 2 'cum e provincia recens esset.'

453, 454. 'As one that sees, or thinks he sees, the young moon rising through the clouds.' *primo mense*, like Gk. ἀρχομένου μηνός, the early period of the natural month. Virgil imitates Apoll. Rh. iv. 1479 ὥς τις τε νέφ' ἐνὶ ἡματι μήνην *H ἶδεν, ἣ ἐδόκησεν ἐπαχλύουσαν ἰδέσθαι. He is imitated by Ovid. Her. xviii. 31, 32 'Lumina quinetiam summa vigilantia turre Aut videt aut acies nostra videre putat;' and Milton, 'Par. Lost,' ii. 783.

456, 457. *nuntius*, i.e. the blaze of Dido's pyre, from which he had guessed her fate (v. 3 sqq.). *extrema secutam*, 'had sought your end;' cp. i. 119.

459. *fides* = Homer's ὄρκιος, a thing to swear by, that which can give 'assurance;' cp. ii. 142.

462. *senta situ*, lit. 'rough with neglect'—'these waste and mouldering realms,' Homer's Αἶδεω δόμον εὐρώεντα (Od. x. 512). *senta*, probably a participial form from 'sino' (whence also 'situs,' see G. i. 72), analogous to 'lentus' (Ecl. i. 4). Cp. Ter. Eun. ii. 2. 5 (of a ragged, *seedy* man) 'Video sentum, squalidum, aegrum, pannis annisque obsitum,' Ovid. Met. iv. 436 (of the road to Hades) 'Pallor Hiempsque tenent late loca senta.'

466. 'Whom would you shun? Fate suffers us to meet no more'—i.e. if you turn from me because I am Aeneas, know that this is the last chance Fate gives me to address you.

467. *ardentem et torva tuentem* = 'ardentem torva tuentis animum,' 'her burning heart and sullen frown.'

471. *Marpesia*, i.e. 'marble:' Marpessa being a mountain in Paros.

474. 'Answers to her cares and gives her love for love.' For the double dat. (*illi, curis*) cp. xi. 179.

477, 478. *datum* (sc. 'fato' or 'Sibylla'), 'appointed.' *ultima*, i.e. the last part of the neutral region.

479, 480. *Tydeus* (Aesch. Sept. 380 sqq.) and *Parthenopaeus* (ib. 525 sqq.) were two of the seven chiefs who fought and fell at Thebes. *Adrastus*, father-in-law of Tydeus and Polynices, saw them die, and turned so pale that he never recovered his complexion.

481. *ad superos* = 'apud superos' l. 568, 'among men on earth' ('apud vivos'), who are 'superi' in regard to the shades below: so 'superas auras' l. 128, 'superum ad lumen' l. 680, 'supera convexa' l. 750, 'aethere in alto' l. 436. Cp. also Vell. Pat. ii. 48 (of Pompey) 'Quam apud superos habuit magnitudinem, illibatam detulisset ad inferos,' Val. Flacc. Arg. i. 791 'Tuque, excite parens umbris, ut nostra videres Funera et oblitos superum paterere dolores;' and the phrase found on inscriptions 'ad superos

esse' = 'vivere.' *caduci*, 'fallen;' so perhaps G. i. 368 '*frondes caducas*,' Locr. v. 1363 '*bacae glandesque caducae*'—though there it may = 'falling,' and so be nearer the ordinary sense of 'apt to fall,' 'perishable' (cp. x. 622). In legal language '*caduca bona*' = property which passed from the 'heres' mentioned in a will, because he was childless ('quasi ab eo ceciderit'): so Cic. de Or. iii. 31. 122 '*nostra est omnis ista prudentiae doctrinaeque possessio, in quam homines quasi caducam atque vacuam abundantes otio, nobis occupatis, involaverunt.*'

483, 484. From Hom. Il. xvii. 216, and xi. 59, where Antenor's sons are named. Polyphoeten agrees with Πολυφοίτην Il. xiii. 791 (where a v.l. Πολυφήτην might justify 'Polypheten' in some late codices). Pal. gives 'Polybo(e)ten' ('e' being an insertion); Med., Rom., Gud., *δ*, *ε* 'Polyboeten.' Ribbeck prints 'Polyboten.'

485. *etiam*, 'still;' see G. iii. 189.

491-493. Some of the shades of Greeks fly at the sight of Aeneas: others threaten, and try to raise the war cry (*βοή*), but produce no more sound than the shrill squeak (*τρίξεν*) of ghosts. With the whole passage cp. Homer's description of the dead παντός ἀτυζομένων (Od. xi. 606) before the shade of Heracles.

495. Vat., Pal., Rom., Gud., *δ*, *ι* read '*videt lacerum*;' Med. '*vidit et*' ('et' being afterwards scratched out); *δ* 2, *ε* '*vidit*,' which Con., Ribb. adopt. But *videt et* (Wagn., Forb.) seems a truer inference from MS. variations; the history of which perhaps is that in copying VIDETET the letters ET were only written once, and then (to correct the scansion) VIDET became VIDIT.

495-497. Similar mutilations are described Od. xviii. 86, xxii. 475, as mere acts of barbarous vengeance; but there seems also to have been a superstition that, by cutting off the hands of his victim, a murderer could escape vengeance—see Lid. and Scott, s. vv. ἀκρωτηριάζω, μασχαλίζω. The shade wears the bodily appearance of the person in life or at the time of his death; cp. Plato, Gorgias 524 C οἷον εἴ τις οὐ μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφοτέρεα ζῶντος, τούτου καὶ ἐπειδὴν ἀποθανῇ ὁ νεκρὸς μέγας, κ.τ.λ.

498. *vix adeo*, 'scarce, yea, scarce;' see G. i. 24.

505. *tumulum inanem*, 'a cenotaph,' iii. 304.

507, 508. *tē amice*, see Ecl. vi. 44 and references. *patria terra* with *ponere*, 'lay you in Trojan soil.'

510. *funeris umbris*, my body's shade, cp. ix. 491, and for *umbris* (of a single shade) iv. 571.

511. *Lacaenae*, Helen; cp. ii. 601.

515 sqq. In ii. 567 sqq. Helen is represented as crouching in terror and hiding alike from Greeks and Trojans: Deiphobus here describes her as triumphantly welcoming the Greeks, and treacherously betraying him to Menelaus. Each description suits the poetical purpose of its context: and the poet, we must suppose, was not careful to harmonise them. *evantes orgia* (cogn. accus.), 'shouting their wild Bacchic cry.' *circum* with *ducebat*.

520-522. 'At that hour, worn with care and heavy with sleep, I lay in our ill-fated chamber, all sunk in a sweet deep rest, like the stillness of

death.' Ribbeck accepts Schrader's conjecture 'choreis,' objecting to *curis* as inconsistent (1) with 'gaudia' l. 513, (2) with the description of untroubled sleep in l. 522. But any Trojan chief might well be 'confectus curis' at that time; and l. 522 is but a poetical expression for the deep, heavy sleep of a tired man.

523. *egregia*, ironical.

529, 530. *di talia* . . . 'Ye Gods, repay the like to Greeks, if pious be these lips that pray for vengeance.' *instaurare*, see on iv. 63.

533, 534. *fatigat* (for its use see i. 316) appears to be an example of the idiomatic use of pres. noted on ii. 275: for *adires* shows that the reference is to past time. We may translate it by a participle—'Come you led by Ocean wanderings or by warning voice of heaven; by what stress of fortune driven to approach our dreary sunless home, this realm of gloom?'

539. *ruit*, 'is coming on.' They had started '*primi sub lumina solis*' l. 255, having spent the previous night in the preliminary sacrifices: they have now been exploring till past noon, and the Sibyl warns Aeneas that time is getting on. The journey to and through Orcus is supposed to occupy about twenty-four hours—a day and a night.

542, 543. 'By this road lies our way to Elysium; the left plies sinners with punishment and takes them to their place in Tartarus.' *impia*, as the place of the wicked. *exercet*, see on i. 430.

545. *explebo numerum*. (1) 'I will fill up the number of the shades'—i. e. rejoin them; (2) 'I will fill up my allotted time ('*numerus annorum*') in the world below'—adopted, though hesitatingly, by Con.; (3) 'I will fill up my place' (or function), see on G. iv. 227, and cp. Sen. ad Marc. 12. 3 '*degenerem aliquem et numerum tantum nomenque filii expleturum*.' The expression is obscure, and its interpretation doubtful: (3) is perhaps best.

546. 'Pass on, thou glory of our race, and find a happier fate than mine' (*utor* = *χρῶμαι*). Cp. Burns, 'Lament of Mary Queen of Scots:'

'My son! my son! may kinder stars

Upon thy fortune shine;

And may such pleasures gild thy reign,

As ne'er had blink on mine!

549. 'A wide stronghold girt by a triple wall;' cp. ii. 234.

552. 'Huge is the gate that fronts him with columns of solid adamant.' Conington's punctuation ('*Porta adversa, ingens*,') seems to make *adversa* also predicate.

554-556. *ad auras*, 'aloft.' *servat*, 'watches;' see G. iv. 459.

559. *strepitum*, Vat., Rom., Pal. 1, Gud., *b*, *c*—also Servius: '*strepitu*' Med., Pal. 2. *hausit*, Pal. 1, Vat. 2, Gud., *b*, *c*; '*haesit*' Vat. 1, Pal. 2, Med., Rom. Thus Pal., Gud., *b*, *c* favour '*strepitum hausit*' ('drank in the din'); and Med. '*strepitu haesit*' ('stood fixed, scared by the din'). Vat. is uncertain: Rom. confused ('*strepitum haesit*'). '*strepitum*' might easily become '*strepitu*' if written '-ū;,' but is the reverse likely?

561. *quis*, Pal. 2, Med., Gud., *c*; '*qui*' Pal. 1, Rom., *b*, 1: cp. Ecl. i. 19. Ribb. reads '*clangor*' (Pal., Gud.), and *ad aures* ('to our ears') from Pal.;—the first less appropriate, the second very plausible—'What wailing

strikes our ears?' Med., Rom., Gud., *b*, *c*, agree in 'ad auras,' 'top to heaven:' but this v. l. might easily arise from l. 554.

563. *sceleratum*, see on ii. 576, and cp. 'impia Tartara' above l. 543.

566, 567. *Rhadamanthus*, brother of Minos (whence *Gnosius* = Cretan), in Homer (Od. iv. 564) presides over the Elysian fields; in Plato (Gorg. 524 A) he judges the Asiatic dead (Aeacus judging Europeans, and Minos being a judge of final appeal). Here he is not so much a judge as a chief gaoler or 'Triumvir Capitalis.' *castigatque auditque*, a ὕστερον πρότερον, perhaps implying the summary nature of his jurisdiction (Con.)—punishment being almost coincident with the recital of crime.

568, 569. 'The crimes that each guilty soul among men (*apud superos*, see l. 481), rejoicing in the idle fraud, has veiled until the last hour of death.' *distulit*, lit. 'has put off'—i.e. the confession of and satisfaction for crime, understood though not expressed in *piacula*, which = simply 'crimes,' as Liv. v. 52. 6 'quantum piaculi committatur,' Plaut. Trin. ii. 1. 13 'Piaculum est misereri hominum male rem gerentium.' The crime is a 'piaculum' as involving expiation; and the postponement of such expiation in life is a *furtum inane*, as it must be made after death.

570, 571. 'Straight on the guilty, scourge in hand, leaps fell Tisiphone to plague them, brandishing in her left hand her grim snakes, and shouting for her savage sisters.' There is no inconsistency here with ll. 555, 556: *Tisiphonē* guards the gate, and passes the guilty through it to other ministers of punishment. *accincta*, 'armed,' as ix. 74. *quatit* seems to imply 'vex,' 'harass' (cp. xii. 337); but Virgil may have used it literally, implying that the Fury seizes and shakes the guilty.

573. 'Then, not till then, with hideous sound on grating hinge roll back the gates of doom.' The words, as Con. shows, are still the Sibyl's: she shows Aeneas the sentry at the gate, but describes for him (ll. 576–627) the horrors within. Cp. a well-known imitation by Milton, 'Par. Lost,' ii. 879 sqq.

577–579. *saevior*, 'more savage still' (than Tisiphone). In *bis tantum* Virgil doubles Homer's measure (Τόσσον ἔνεργθ' Ἀΐδew ὅσον οὐρανός ἐστ' ἀπὸ γαίης Il viii. 16); Milton ('Par. Lost,' i. 73) makes the rebel angels

'As far removed from God and light of heaven,

As from the centre thrice to the utmost pole.'

suspectus, 'the upward view;' cp. iv. 445 sqq., and Lucr. iv. 419 'A teris quantum caeli patet altus hiatus.'

582. *Aloidas*, G. i. 280.

586. *dum imitatur* expresses the *time*, and so indirectly the *cause*, of the punishment, which began while he was imitating the thunder: cp. Juv. i. 59 'Qui bona donavit praesepibus et caret omni Maiorum censu, dum pervolat axe citato Flaminiam,' Hor. Od. iii. 7. 17 'Narrat paene datum Pelea Tartaro, Magnessam Hippolyten dum fugit abstinens.' The double use of our word 'occasion,' or of 'quando,' ἐπεί, etc., is an example of a similar blending of the ideas of cause and simultaneity.

591. *simularet*, causal subj. The imperfects throughout the sentence indicate *Salomoneus'* habit, not a single act.

593, 594. *ille* has the force of 'quidem,' see on i. 3. 'No firebrand that, no torches' smoky light.' *turbine*, the 'wind' or 'rush' of the thunderbolt.

595. *omniparentis* (Lucr. ii. 706, v. 259), a translation of *παμμήτωρ* (Aesch. P. V. 90), is accepted by most editors instead of '*omnipotentis*' [Vat., Med.—both corrected by a later hand]: but it has only one MS. (*b*) in its favour, and the inappropriateness of '*omnipotentis*' (see Con. note) might easily have led to this alteration. I have not, however, ventured to set aside the consensus of Virgilian editors. For the description of *Tityos* cp. Hom. Od. xi. 576 sqq.; Lucr. iii. 984; and see Conington's note.

598, 599. *poenis*, dative, 'that grow afresh for punishment;' cp. Lucan. ix. 696 (of the African desert) '*Illa tamen sterilis tellus fecundaque nulli Arva bono.*' *epulis*, 'dat. "ad epulas,"' says Con.: but is it not rather ablat. of circumst. = 'at its food'—'digs and eats, dwelling the while deep in his breast'? [E. P.] *rimari* is used absolutely G. i. 384; with accus. G. iii. 534.

601 sqq. Note the poetical skill with which Virgil here abandons particular description of individuals and their punishment, and finishes with a few broad general touches, suggestive of a confused scene of horrors, where the eye, having distinguished a few figures, can no longer disentangle its impressions. The *Lapithae*, *Ixion*, and *Pirithous* thus represent the whole class of unnamed criminals, including e.g. *Tantalus*, to whose punishment, as described by Lucr. (iii. 980), and Pindar (Ol. i. 55 sqq.), l. 602 seems to refer. Ribbeck (Prol. pp. 62-63) brackets l. 601 as suspicious; and, reading '*quo*' (Rom.) instead of '*quos*' (Med., Pal, Gud., etc.), supposes that Virgil intended to insert something about *Tantalus*, who would then be antecedent to '*quo*.' Madvig (followed by Dr. Kennedy) reads '*Pirithoumque et Quo . . .*': an ingenious, but unsupported conjecture. Such expedients are, in fact, unnecessary. 'The poet . . . is at length hurrying on and dealing with the subject more promiscuously, mentioning here a criminal and there a form of punishment, but not caring to assign the one to the other' (Con. Appendix on Ribbeck's '*Prolegomena*'). The punishments therefore of the overhanging rock (l. 602) and the forbidden banquet (ll. 603-607), though both suggested by traditions about *Tantalus*, do not refer to him alone, but are given as specimens of an indefinite number of punishments.

602-604. *iam iam*, see on viii. 708. The rhythm is expressive, the hypermetrical syllable indicating the overlapping stone. *genialibus toris*, 'banqueting couches'—dedicated, like the '*lectus genialis*' or marriage bed (Hor. Epp. i. 1. 87), to the '*Genius*' or impersonation of man's happier self; see on G. i. 302. *fulcra*, 'the supports' of the couch.

610. *incubuere*, 'have brooded over;' cp. G. ii. 507. *solī*, 'in selfish solitude;' cp. the picture of a miser in Hor. Sat. i. 1. 66 sqq.

612, 613. By those 'who have followed a wicked cause,' and 'have not shrunk from breaking faith with their masters,' Virgil seems to imply all violators of duty to country or to masters; with probably a thought of the civil wars of Rome (cp. G. i. 511 '*Mars impius*'), and particularly the '*Servile War*' of B.C. 73-71, or Augustus' war B.C. 36 with Sext. Pompeius, of whom Horace says (Epod. ix. 9) '*Minatus Urbi vincla, quae detraxerat Servis amicus perfidis.*' *dextras* = '*fidem*,' the right hand being the pledge of duty.

615. 'Seek not to learn what penalty (they wait)—what kind of crime or what misfortune hath plunged them here.' *forma*, sc. 'sceleris'; cp. 'scelerum formas' below l. 626, in contrast to 'poenarum nomina:' and *fortunave* is a milder way of expressing the same thing. Cic. Top. 7 tells us that '*forma*' was a technical term with logicians for 'species'—'*formae sunt, in quas genus dividitur.*' For indic. *mersit* in indirect question see ii. 738, G. iv. 150—but it is difficult in such cases to draw the line exactly between relative and interrogative.

616–619. *saxum*, the traditional punishment of Sisyphus (Od. xi. 593 sqq.), as the wheel was that of Ixion: see however on l. 601 above. *dis-tricti*, 'racked,' i.e. stretched or drawn tight in different directions. Theseus was fixed in a chair in the lower world for his attempt to carry off Proserpine: *Phlegyas*, king of the Lapithae and father of Ixion, burnt the temple of Apollo at Delphi.

620. Cp. Pind. Pyth. ii. 39, where Ixion from his wheel gives the warning *τὸν εὐεργέταν ἀγαθαῖς ἀμοιβαῖς ἐποιοχόμενος τίνεσθαι*.

621, 622. Servius thinks that *vendidit* . . . *imposuit* points to Curio, tribune B. C. 50, whom Caesar bribed away from the side of Pompey by paying his debts (cp. Lucan. iv. 819 '*Momentumque fuit mutatus Curio rerum, Gallorum captus spoliis et Caesaris auro*'); and *fixit*, etc. to Antony, cp. Cic. Phil. *passim*, Att. xiv. 12. 1 (Watson 108) '*ecce autem Antonius accepta grandi pecunia fixit legem.*' Varius, in a passage from which Macrobius (Sat. iv. 1) says Virgil borrowed ('*Vendidit hic Latium populis, agrosque Quiritum Eripuit, fixit leges pretio atque refixit*'), probably did mean Antony: but all we can say of Virgil is that while his language is general, Curio or Antony, or both, may have been in his mind. *fixit*, because laws were carved on brass tablets and fastened up in some public place.

629. *munus*, 'the duty undertaken' (of depositing the golden bough).

630, 631. *educta*, 'reared by the forges of Cyclops,' i.e. iron-framed: cp. Claud. Rap. Pros. iii. 117 (A. D. 397) '*Non mihi Cyclopus quamvis exstructa caminis Culmina fida satis*;' and for *educere* of building (like '*ducere*') ii. 186, xii. 676. *adverso fornice portas*, 'the arched gate facing us.'

633, 634. *opaca viarum*, see on i. 422. *corripiunt*, 'hurry over;' i. 418.

637, 638. *munere*, as in l. 629; 'having made their offering to the goddess.' Ribb., Con. follow MSS. in reading '*virecta*:' but as this form is due to a false analogy from '*carectum*,' '*salictum*,' where the *c* belongs to the stems '*carec-*,' '*silec-*,' it seems better with Forb. to keep the correct form *vireta*.

640, 641. 'Here the plains are clothed in the fulness of dazzling light; they know another sun, and other stars than ours.' *et couples largior* and *lumine purpureo* (descr. abl.), and both expressions qualify *vestit*; the passage being modelled on Homer, Od. vi. 44 *ἀλλὰ μάλ' αἴθρη Πέπταται ἀνέφελος, λευκή δ' ἐπιδέδρομεν αἴγλη*; cp. Lucr. iii. 18 sqq. For *purpureo* = 'bright' cp. Ecl. v. 38; Hor. Od. iv. 1. 10.

644. *plaudunt choreas*, 'beat the dance' ('*cum pedum plausu ducunt*');;

apparently a mistaken imitation of Od. viii. 264 Πέπληγον δὲ χορὸν ποσίν, where χορός = 'the place of dancing.'

646, 647. 'Accompanies their strains with the seven notes of his lyre, striking them now with his fingers, and now with ivory quill.' *numerus* (dative) refers to the songs of the dancers (l. 644). *obloqui*, which (with dative of person) usually = 'to speak against,' 'contradict,' 'condemn,' etc. (e.g. Cic. Cluent. 23. 63 'vocat me alio iamdudum tacita vestra expectatio quae mihi obloqui videtur'), has here the force of 'uttering in reply, or accompaniment, to,' with a cognate accus. (*discrimina*) defining the utterance. As *eadem* must = *septem discrimina vocum*, this expression can only = 'the seven notes of the lyre' (the 'Heptachord of Orpheus'). *pectine*, the 'plectrum,' so called because it was inserted between the 'stamina' or upright threads of the lyre, as a comb between the 'stamina' of a loom.

649. *melioribus*, i. e. in the heroic foretime; cp. Catull. lxiv. 22 'O nimis optato saeculorum tempore nati Heroes.'

651. *procul*, probably as Ecl. vi. 16, of a little distance—'Hard by he marks in wonder the heroes' arms and shadowy cars.' *inanes* (cp. 'inania regna' l. 69) is perhaps an extension of the phrase 'corpus inane,' sc. 'animae': the more usual construction 'virum inanes,' 'empty,' would have little point.

655. *pascere*, i. e. 'pascendi'; see G. i. 213.

658, 659. *superne* (adverb from 'supernus,' 'on high') must = 'above,' (as e.g. Hor. A. P. 4), i. e. in the upper world. 'Whence rises Eridanus to roll in full tide through forests in the world above.' Cp. G. iv. 366 sqq. where Aristaeus sees the subterranean sources of all the rivers, Eridanus included. *plurimus* with *volvitur*, cp. Ecl. viii. 96, G. i. 163.

662-664. 'Pure bards, whose song was worthy Phoebus' ear; inventors, who by arts have raised man's life; and all whose worth has won them memory.' It is not clear whether *pii* refers to moral character (for which sense Con. well cites Hor. Epp. ii. 1. 126 sqq.), or dutiful service (to Phoebus): but either meaning is allowable. All the best MSS. and Servius support *aliquos*: a correction in one or two codices and the testimony of Macrobius being the only external evidence for 'alios,' which on internal grounds is perhaps preferable. With *aliquos* the idea is that all whose worth has earned them the grateful regard of *some* on earth—benefactors of mankind even on a small scale—have deserved Elysium: an idea not unworthy of Virgil or of this passage—not sufficiently so, at least, to justify disregard of overwhelming MS. authority. *merendo* = τῷ ἐν ποιῆσαι. For *aliquos* = 'any' cp. l. 719 below.

667, 668. 'Musaeus is the mythical father of poets as Orpheus of singers' (Con.). For *umeris exstantem* cp. G. iii. 370, Aen. x. 765.

670. *illius ergo*, 'on his account,' an archaic construction found in Lucretius (v. 1246 'formidinis ergo'), Cicero (de Opt. Gen. Or. 'virtutis ergo benevolentiaeque'), and in public documents cited by Livy xxv. 7, xl. 52; so in a fragment of the XII Tables, cited Cic. Legg. ii. 25. 64 'neve lessum funeris ergo habento.' *ergo*, according to Corssen (Ausspr. i. p. 449, second edition), contains the root 'rĕg-' of 'rego,' 'rectus,' 'regio,' etc. its full form being 'e-rĕg-o' (cp. 'surgo,' 'sub-reg-o,' 'pergo,' 'per-rego').

This ergo ('erego') = (1) as preposition, 'from the direction of' ('e regione'); (2) 'for the object of' (the reason *from* which an act starts being that *for* which it is done. cp. 'causa' with gen.); and (3) as adverb, 'for or from this reason,' 'therefore'—the prepositional use being confined to the kindred form 'erga.' For the union in one phrase of the ideas of point *from* which and object *to* which cp. the expressions 'a dextra,' ἀπ' ἀριστερᾶς, πρὸς Νότον, etc.

674. 'We haunt the swelling banks and meadows fresh with running streams.' toros, cp. v. 388.

679 683. *superum*, as l. 481 above. Anchises is found reviewing the spirits of his descendants to come, 'one day to pass to upper air,' according to the doctrine explained in ll. 724-751. *omnemque suorum numerum* is a further definition of *animas*, *superumque ad lumen ituras*; and *forte* (as in l. 186) merely = 'I ween.' *lustrabat studio recolens*, 'was surveying in eager thought:' cp. for *studio*, iv. 641; and for *recolo* of 'musing,' 'considering,' etc., Cic. Phil. xiii. 20. 41 'quae si tecum ipse recolis, aequiore animo moriere,' Plaut. Trin. ii. 1. 25 'Haec quom ago cum meo animo et recolo.' *manus*, 'their deeds of might,' ἔργα χερσῶν, whether (as here) warlike, or (as i. 455) artistic.

685. *alacris*, nom. masc., as l. 380.

695. The appearances of Anchises' *imago* to Aeneas were in dreams (iv. 353, v. 722), not visits of the actual ghost.

700-702. Repeated from ii. 792-794.

704. *silvae*, Med. 1, Pal., Rom., St. Gall., *b*, and Servius; 'silvis' Vat., Gud., *c*, perhaps from iii. 442, where it = 'woods;' whereas here it must = 'trees,' as G. ii. 26 (unless it is local abl., 'in the woods'). Both external and internal considerations favour *silvae*, 'the rustling thickets of a wood.'

706. *gentes populi*que, 'races and peoples,' a poetical tautology, like 'mentem animumque' l. 11. For the actual distinction see x. 202, G. iv. 4, 5.

710-712. 'Startled at the sudden sight, Aeneas in wonder asks its cause, what stream it is that yonder stretches, what souls so thickly throng its banks.' *porro* = 'straight on,' 'further on,' and implies 'longo inde cursu praetextentia ripas' (Heyne): cp. Ter. Hec. iii. 1. 18 (l. 298) 'nova res ortast, porro ab hac quae me abstrahat,' Liv. ix. 2. § 5 'si ire porro pergas, per alium saltum arctiorem evadendum.'

715. *securos latices*, 'water of forgetfulness,' a translation of τὸν Ἀμέλῃτα ποταμόν (Plato, Rep. x. 621 A) of whose waters all spirits must drink as they pass through the sultry plain of Lethe. Cp. Milton's description ('Par. Lost,' ii. 583 sqq.) of

'Lethe, the river of oblivion

. whereof who drinks,

Forthwith his former state and being forgets,

Forgets both joy and grief, pleasure and pain.'

716. Ribbeck thinks that Virgil first wrote this line, but then meant l. 717 to take its place: 'sed relictum in textu delere religioni habuerunt amici.' The only external ground for such a view is that Servius does not comment upon it; nor can we reject it because it involves repetition and tautology.

719-721. 'My father, must we hold that any souls can leave this place to

pass aloft into the upper air and return once more to sluggish clay? O whence, poor souls! such wild desire for light?' sublimes with ire. *lucis*, i. e. 'life,' G. iv. 25; and references.

723. *suscipit*, ὑπολαμβάνει, 'takes up his parable.'

724, 725. *principio*, 'first, then,' a Lucretian formula introducing an exposition; cp. iii. 381. *terram*, Ribb., Gossr. from Vat. 1, Pal., Rom., Gud., *b* 1, cp. i. 133; 'terras' Forb., Con., from Vat. 2, Med., St. Gall., *c*, cp. i. 58, iv. 269. *campos liquentes*, 'the watery plains;' cp. G. iii. 198. *Titania astra* is probably a periphrasis for the sun—'Titan's starry sphere;' cp. '*sidera solis*' Ov. Met. xiv. 172.

726, 727. 'Are nourished by a spirit within, a soul pervading every part and quickening the whole, as it mingles with the mighty frame.' Virgil here explains the doctrine of the '*anima mundi*' (see on G. iv. 119) by a series of expressions more or less equivalent—*spiritus* and *mens*; *totam molem* and *magno corpore*; *intus* and *infusa per artus*; *alit*, *agit*, *miscet* being explanatory of each other.

728, 729. 'Thence (i. e. from the *mens divina*) men and cattle take their rise, and flying things that have life, and all strange shapes that Ocean bears beneath his marble floor.' The idea of *marmoreus*, 'marmor,' as applied to the sea, is that of smoothness or dazzling brightness; see Con. *ad loc.*, and cp. Lucr. ii. 767 '*canos candenti marmore fluctus*.' Milton's 'watery floor' ('*Lycidas*' 158) omits this idea.

731, 732. *seminibus*, sc. '*flammae*,' 'sparks;' the '*mens divina*' being regarded as a flame or pure aether (l. 747). *moribunda*, 'that must die,' 'perishable;' see G. iii. 488.

734. *dispiciunt*, 'see clearly;' cp. Lucr. ii. 741 (of blind men) '*solis qui lumina numquam Dispexere*.' The bulk of MSS. give '*despiciunt*;' Gud. only with some later codices has '*dispiciunt*,' and *b*, *c* 2, etc. '*respiciunt*.' E and I (as in acc. plur.) are so irregularly written that MS. authority in such cases cannot be pressed against internal fitness.

735-738. *supremo lumine*, either 'at their last day,' or 'with its latest ray.' *penitusque*, etc., 'and needs must be that many a long-contracted stain is strangely engrained therein.'

740-742. Purification by air, water, or fire is the lot of various spirits. *inanes* (acc.), 'light' or 'unsubstantial' winds; cp. '*inania nubila*' G. iv. 196. *infectum scelus*, 'the taint of guilt' ('*scelus quo inficiuntur*'); so '*concretam labem*' l. 746. For the idea cp. Milton, '*Comus*,' 463 sqq.:

'But when lust
Lets in defilement to the inward parts,
The soul grows clotted by contagion,
Imbodies and imbrutes, till she quite lose
The divine property of her first being.'

743-747. ('We suffer each his own spirit's doom: then we, the few, pass on through wide Elysium, and remain in the fields of bliss)—till length of time, when the circle of the years has run, has removed the inherent taint, leaving in its purity the ethereal essence, the spark of unpolluted light.' Probably an unfinished passage, and therefore exceedingly obscure. *quisque suos* . . . *tenemus* seems parenthetical, thrown in to account for the obvious

reflection—how did Anchises get there so soon?—by a hint that there are graduated scales of punishment and purgation. *patimur Manes* is a curiously artificial phrase for suffering discipline below. *patimur*, of all the departed; *tenemus*, of the special few who are purified and established in Elysium. *mittimur* is doubtful, but probably of the few; if it refers to *all*, Elysium is represented as a mere stage on their way before returning to earth, rather than as the permanent reward of a good life. The train of thought is then resumed from l. 742: purification of various kinds goes on until the work is accomplished. *purum* (see Ecl. ix. 44) refers to *sensum* and *ignem*, and is a kind of predicate with *relinquit*: *aetherium sensum* and *aurai simplicis ignem* being two different expressions for the essence or ‘mens divina’ undefiled by contact with the body; cp. G. iv. 220.

748–750. *mille* is suggested by the *χιλιέτης πορεία* of Plat. Rep. 615 A, cp. Phaedr. 249 A. For Egyptian theories of transmigration see Wilkinson’s ‘Ancient Egypt’ (ed. 1878) vol. iii. pp. 463–466. Josephus (Bell. Jud. ii. 8. 14) tells us that the Pharisees believed that the souls of good men passed into other bodies; and the Druids (Caes. B. G. vi. 14) seem to have held a similar belief. A theory of transmigration, devised by post-Vedic Brahmanism, was accepted and modified by Buddhism. *deus, ὁ δαίμων*, ‘the voice of heaven.’ *supera*, see on l. 481.

758. *in nomen*, ‘to share the Trojan name:’ cp. the expression ‘in nomen *adsciscere*, *adsumere*,’ etc. ‘to incorporate into a family’ or ‘clan;’ Tac. Ann. iii. 30 ‘Crispum, sororis nepotem, Crispus Sallustius in nomen *adscivit*.’

760. *pura*, ‘headless;’ cp. Ecl. ix. 44. Servius (on Varro’s authority) says that a headless spear was the reward of a first victory. Cp. Prop. v. 3. 67 (Arethusa to Lycotes) ‘Sed (tua sic domitis Parthae telluris alumnis Pura triumphantes hasta sequatur equos) Incorrupta mei conserva foedera lecti;’ Suet. Claud. 28 ‘quem etiam Britannico triumpho, inter militares viros, hasta pura donavit.’

761–763. *lucis loca*, ‘place’ or ‘turn of light’—i.e. life in the world above: cp. l. 721, G. iv. 255. *aetherias*, of the atmosphere of earth; see on i. 547. *postuma*, ‘last,’ or ‘youngest:’ the later technical meaning, ‘posthumous,’ would contradict the next line. Cp. Plaut. Aul. ii. 1. 14 (if two elderly people have a son) ‘quid dubitas quin sit paratum nomen puero Postumus?’

764–766. In i. 267 sqq. Ascanius (Iulus) is the future founder of Alba, while here another son, *Silvius*, is to be the progenitor of the Alban kings: Virgil apparently embodying different traditions without caring to reconcile them in detail. *Silvius*, according to legend, was born after Aeneas’ death ‘in silvis,’ whither his mother Lavinia had fled in fear of Ascanius; and eventually succeeded Ascanius in the kingdom of Alba. Cp. Liv. i. 3 for varying tradition about Alba.

769, 770. *Aeneas Silvius*, according to Servius, was kept out of his kingdom for fifty-three years by an usurping guardian; hence the doubt *si unquam . . . Albam*.

772. The ‘civic’ wreath was given ‘ob civem servatum’ in battle. Oak wreaths were hung on the doors of Augustus (as preserver of the

citizens). who is thus shown to succeed to the honour of his ancestors; cp. Ov. Fast. iv. 953 'State Palatinae laurus praetextaque quercu Stet domus; aeternos tres habet una deos' (Apollo, Vesta, and Augustus).

779, 780. 'See rising on his head the double crest! his sire's own token marks him now for the life above.' *pater* is Mars; the mythic father of Romulus, and *honore* the two-crested helmet. *superum*, i. e. who is to come and live on earth (acc. sing.); cp. l. 481. Others explain *pater ipse superum* (gen. plur.) as = Jupiter: but *ipse suo* are obviously connected, and how can the *geminæ cristæ* be peculiar to Jupiter? For indic. stant, *signat* see Ecl. iii. 103.

782, 783. Cp. i. 287, G. ii. 535.

784-787. *prole virum*, the great Roman houses; cp. G. i. 169. This description of the procession of Cybele (see on iii. 111) is suggested by Lucretius ii. 606 sqq. *turrita*, i. e. wearing a 'muralis corona,' 'eximiis munita locis quia sustinet urbes' (Lucr. l. c.); cp. Qv. Fast. iv. 219 'At cur turrisfera caput est onerata corona? An primas turrets urbibus illa dedit?' and Spenser, 'Faerie Queene,' iv. 11. 28 (cited by Munro on Lucr. l. c.):

'Old Cybele arayd with pompous pride,

Wearing a diadem embattild wide

With hundred turrets, like a turribant.'

centum, see on G. iii. 18.

790. *caeli sub axem*, 'sub caelum, in vitam' (Forb.); so Con., Gossr., who, however, thinks there is a hint of the deification of Augustus and the 'Julium sidus' (Ecl. ix. 47). Servius explains it 'ad divinos honores;' so also Donatus.

792. *Divi*, i. e. 'Julii.' *condet*, 'shall found,' as 'condere urbem, etc.:' not as Ecl. ix. 52 or the technical phrase 'condere lustrum.'

794. The *Garamantes* (in Africa) were conquered by L. Corn. Balbus, B. C. 19, so that this line must have been added in that year, four years after this book was finished (Introd. p. xiii). *Indos* (used loosely for any Eastern people, as G. ii. 172, iv. 293) seems to refer to the Parthians and their restoration of the captive Roman standards to Augustus in Syria, B. C. 20.

795-797. *tellus*, Ethiopia, overrun by C. Petronius in 22 B. C. *extra sidera*, etc., 'beyond the path of sun or star' (Con.)—i. e. beyond the Zodiac, called *ἡελίοιο κέλευθος* by Aratus; cp. G. i. 231 sqq. Lucan (Phars. iii. 253), speaking of Ethiopia, amplifies Virgil's image. The description of Atlas is repeated from iv. 481.

798 sqq. *iam nunc*, 'even now,' while Anchises is speaking, mysterious predictions heralding Augustus' coming (*huius in adventum*) are perplexing the regions he will visit. The reference is to the emperor's journey to the East (B. C. 20) for settling the provinces, which Virgil here represents as predicted long before, comparing it to the mythic travels of Hercules and Bacchus.

800. *turbant*, intrans., as Lucr. vi. 369 'pugnare necessest Dissimiles res inter se turbareque mixtas.'

802. *fixerit*: Eur. H. F. 375 sqq. also represents Heracles as killing the Cerynithian deer; the common story being that he brought it alive to Eurystheus.

804, 805. *Bacchus* was fabled to have driven a team of tigers or lynxes round the world, starting from *Nysa*, a mythic town and mountain in India: cp. *Hor. Od. iii. 3. 13 sqq.*, *Sil. Ital. xv. 80* '*Captivo Liber quum signa referret ab Euro, Caucasiae currum duxere per oppida tigres.*'

806. *et, indignantis*; see *G. ii. 433*. For *virtute extendere vires*, 'to exert our strength by brave deeds,' i. e. valorously [*Pal., Rom., c*], *Med.*, *δ* give, and *Servius* supports, '*virtutem extendere factis*,' 'exert our prowess in brave deeds;' cp. *x. 468* '*famam extendere factis.*' One reading is probably a gloss upon the other; but we cannot say which.

810. *regis, Numa*, the first great lawgiver, and so in one sense a second founder: cp. *Justin. 2. 7* (cited by *Henry*) '*Solon . . . qui velut novam civitatem legibus conderet.*'

813. *resides, 'languid';* see on *i. 722*.

815. '*Vainglorious Ancus, e'en now too prone to catch the people's favouring breath:*' the ruling passion being strong even before birth. *auris*, a common metaphor; cp. *Hor. Od. iii. 2. 20* '*arbitrio popularis aurae*' ('the people's veering will,' *Con.*); '*aura favoris popularis*' *Liv. xxii. 26*; '*ventus popularis*' *Cic. Cluent. 47. 130*. The character here ascribed to *Ancus* is unnoticed by *Livy* and *Dionysius*: but there was a tradition that, being jealous of *Tullus*, he courted popularity.

817, 818. *Tarquinius* perhaps includes *Servius Tullius*, who otherwise is not mentioned. *receptos*, 'recovered,' by the people from the kings; the *fascies* being the symbol of authority ('*populi fascies*' *G. ii. 495*). In *Liv. ii. 2. § 4* *Brutus* speaks of '*libertas recuperata*:' cp. *Lucan. v. 207* '*Regnaque ad ultores iterum redeuntia Brutos*' (of the murderer of *Caesar*).

819. *Cp. Lucr. iii. 1009* '*petere a populo fascies saevasque secures*,' 'the rods and cruel axes.'

822, 823. 'Unhappy sire! howe'er posterity shall view that deed, his love for Rome, his boundless thirst for fame, shall win the day'—i. e. admiration for his patriotism shall outweigh dislike of his cruelty. *ferent*, as in '*aegre ferre*,' etc.

824, 825. Three *Decii* fell as consuls in battle—the father against the *Latins*, 340 B.C.; the son against the *Samnites*, 295 B.C.; the grandson against *Pyrrhus*, 279 B.C. (*Liv. viii. 9, x. 28*; *Cic. Tusc. i. 37. 89*). The only famous *Drusus* was *M. Drusus Livius Salinator*, the conqueror of *Hasdrubal* at the *Metaurus*: but the family are mentioned in compliment to *Livia Drusilla*, wife of *Augustus*. *Torquatus* executed his son for disobedience to military orders (*Liv. viii. 7*). *signa*, i. e. 'standards' captured by the Gauls at the *Allia*.

826 sqq. The civil wars between *Caesar* (*socer*, l. 830) and *Pompey*, who married his daughter *Julia*. They appear *paribus armis* as both Roman generals (cp. *G. i. 489*); but only *concordes* so long as they are kept in the darkness of the lower world (*nocte premuntur*).

829–831. *aggeribus*, 'from Alpine heights and fortress of *Monoecus*:' (now *Monaco*). It is not known that *Caesar* entered Italy by this way; but *Virgil* is a poet, not a historian. *adversis instructus Eois*, 'meeting him in fight with Eastern arms' (i. e. troops from *Greece* and *Asia*).

833. For the alliteration see on *ii. 494*.

834. 'The more illustrious can better afford to forgive' (Con.).

837-840. The first *ille* is Mummius, the destroyer of Corinth, 146 B. C.: the second, L. Aemilius Paullus, the conqueror of Macedonia, *Aeaciden* being Perses, whom he defeated at Pydna, B. C. 168. Neither of them destroyed Argos and Mycenae: but 'Virgil blends all the Greek victories confusedly together for the purpose of his poem' (Kenn.), as being vengeance for the fall of Troy, carried out by its Roman descendants; cp. i. 284, 285.

841. *tacitum*, 'unsung,' in its original participial use; cp. Cic. Fam. iii. 8. 2 'prima duo capita epistolae tuae tacita mihi quodammodo relinquenda sunt.' M. Porcius Cato, 'Censor' 184 B. C. A. Cornelius Cossus gained the second 'spolia opima' in 426 B. C. (Liv. iv. 29); the first being accredited to Romulus (ib. i. 10), and the third and last to Marcellus (l. 856 below).

842, 843. *Gracchi* genus perhaps includes, besides the two famous tribunes, Tiberius and Caius (died 133 and 121 B. C.), Tiberius Sempronius Gracchus, twice consul during the Second Punic War. The father of 'the Gracchi' earned a triumph for victory over the Celtiberi, 178 B. C. *Scipiadas* (on the form see G. ii. 170), the two 'Africani,' the conqueror at Zama, 202 B. C., and the destroyer of Carthage, 146 B. C. Lucretius (iii. 1034) calls Scipio 'belli fulmen, Carthaginis horror;' and Cicero (Balb. 34) speaks even of Cn. and P. Scipio who fell in Spain as 'duo fulmina nostri imperii,' showing that the image had become associated with the name. Munro on Lucr. l. c. supposes that the Scipios may have referred their name to the idea of 'hurling,' etc. in connection with *σκήπτω* and kindred words, 'rather than to the more homely staff' (*σκήπτρον*).

844. *Fabricius*, 'rich in poverty,' rejected the bribes of Pyrrhus, 278 B. C. For *potentem* cp. xii. 514; Hor. Od. ii. 18. 12 'nec potentem amicum Largiora flagito.' *Serranus*, a cognomen of C. Atilius Regulus (son of the Regulus of Hor. Od. iii. 5), consul 257 B. C. Pliny (N. H. xviii. 3) says 'serentem invenerunt dati honores Serranum, unde cognomen;' a story accepted by Cic. Rosc. Am. 18. 50 and Virgil here. The story bears a suspicious resemblance to that of Cincinnatus (Liv. iii. 26); and as the name occurs on coins in the form 'Saranus,' some derive it from Saranum, a town in Umbria.

845, 846. *fessum*, 'enarrando tot claros homines' (Gossr.). *Maximus* was a cognomen of the Fabia Gens, first borne, according to Livy (ix. 46), by Q. Fabius, a general in the Samnite war, 303 B. C. Virgil plays upon the name, implying that Q. Fabius 'Cunctator' (dictator 217 B. C.) was 'maximus Maximorum'—not that he was the first to bear the name. Cic. Off. i. 24. 84 preserves the line of Ennius, 'Unus homo nobis cunctando restituit rem.'

847-853. 'Others, I ween, shall mould with happier grace the breathing bronze, and call from stone the living face; more skilful they to plead a cause, to mete out the paths of heaven and tell the rising of the stars. Thine, Roman, be the task to rule the nations with thy sway: these shall be thine arts—to impose the laws of peace, to spare the humbled, and to crush the proud.' The contrast throughout is between Rome great in war

and policy, and Greece, 'mother of arts and song;' and the general spirit of the passage makes it needless to inquire whether or why Virgil means to concede to Greeks superiority e.g. in oratory. A spirited expansion of its main thought is given in Macaulay's Lays, 'Prophecy of Capys,' stanzas 16-28. *spirantia*, see G. iii. 34. *ducere*, of moulding and fashioning, vii. 634. *describent radio*, see Ecl. iii. 41. For *pacis* Ribbeck (from most MSS) reads '*paci:*' but what is '*morem imponere paci?*' The parallels '*mores viris ponet*' (i. 264), '*modum pacis facere aliis*' Liv. ix. 14, and '*pacis dicere leges*' xii. 112, favour the common reading '*pacis*' (recognised by Servius), which requires *populis* as the indirect object with *imponere*.

855. M. Claudius Marcellus, consul 222 B. C., won the third *spolia opima* by killing the chief of the Insubrian Gauls, and captured Syracuse, 212 B. C. (Liv. xxv. 23-31). He is mentioned for the sake of his namesake and descendant.

857-859. *tumultu*, 'a raid' (of Gauls), originally a revolt of Italian nations, as explained Cic. Phil. viii. 1. 2-4. Servius, in deriving the word from '*timor multus*' (!) sins in the good company of Cicero himself. *sistet*, 'shall uphold' (*ὑποστήσει*). *eques*, Marcellus won the '*spolia opima*' in a cavalry fight, and (says Anchises) will dedicate them to Quirinus (Romulus) as their first winner. Romulus and Cossus dedicated theirs to Jupiter Feretrius (Liv. i. 10, iv. 20); and Prop. v. 10. 45 (a poem on the title '*Feretrius*') says, '*Nunc spolia in templo tria condita;*' but we need not bind Virgil to close consistency 'in re tam fabulosa.'

860 sqq. The *egregius forma iuvenis* here celebrated is M. Marcellus, son of Augustus' sister Octavia, married B. C. 25, at the age of eighteen, to the emperor's daughter Julia, and destined for his heir, but cut off by disease two years later, B. C. 23.

865. 'What murmur of his comrades round! how grand a mien is his!' *instar, ἄπαξ λεγόμενον* in this sense; see for its ordinary construction ii. 15, iii. 637, vii. 707, xii. 923.

871. *propria*, 'lasting;' see Ecl. vii. 31.

872-874. *ille* suggests the well-known title '*Martius*.' 'What groans of men shall Mars' plain send up to Mars' mighty town! what funeral trains shall Tiber see as he glideth past the new-made tomb!'—i.e. the mausoleum erected by Augustus in the Campus Martius five years before.

876. *spe tollet*, 'raise high in hope,' 'inspire with such high hopes.' Kenn. takes *spe* as gen., like 'die' G. i. 208; but no other instance occurs.

878. *prisca fides*, 'the honour of old days;' see on i. 292.

879. *tulisset*, i. e. *si vixisset*.

882-885. 'O child so mourned! if ever thou canst break the cruel bonds of fate, Marcellus thou shalt be. Bring lilies in handfuls; let me strew bright flowers, with these at least to grace my descendant's shade, and pay him unavailing honour.' *lilia* is accus. after *date*, which possibly passes on to the next clause (*date . . . spargam*), with a construction similar to that in iv. 683. Those who think the two passages exactly correspond make *lilia* accus. after *spargam*, and in apposition to *purpureos flores*

(‘allow me to scatter lilies, bright flowers’)—unless, with Con., they accept a different version of the other passage. But while admitting that each echoes the language and rhythm of the other, may we not determine the construction and punctuation of each upon its own merits?

887. *aëris* with *regione*, ‘the land of mist,’ or ‘darkness;’ cp. i. 411 (Forb., Gossr.). Con. follows Heyne in joining ‘*aëris campis*,’ ‘the shadowy plains,’ which may be right.

892. Repeated from iii. 459 (where see note).

893 sqq. From Homer, Od. xix. 562 sqq. Δοιαὶ γὰρ τε πύλαι ἀμνηνῶν εἰσὶν ὀνείρων κ.τ.λ. The adoption of this idea enables Virgil to avoid making Aeneas return to earth by the same road, and to bring him back, as it were suddenly and mysteriously, without further description. Homer’s distinction is between truthful (οἳ ῥ’ ἔτνμα κραίνουσι) and lying dreams (ἔπε’ ἀκράαντα φέροντες); Virgil’s between *verae umbrae*, ‘real spirits’ that appear in sleep, and *falsa insomnia*, ‘delusive dreams.’ His object probably is to reproduce Homer with a slight poetical variety, rather than to imply any definite doctrine about spirits and dreams.

895. *perfecta* with *nitens*, adverbially; ‘gleaming with the polish of dazzling ivory’ (Con.).

900. *recto litore*, ‘straight along the shore;’ cp. ‘*recto flumine*’ viii. 57: ‘*limite*,’ from some later MSS, is adopted by Heyne to avoid repetition of ‘*litore*’ in l. 901: a difficulty which Ribbeck settles by regarding l. 901 as imported from iii. 277, though it occurs here in all MSS.

AENEIS.

LIBER SEPTIMUS.

With Book VII. opens the second and (as far as the scheme of the poem is concerned) principal portion of the story, the fulfilment by Aeneas of his mission to conquer and civilise the rude tribes of Italy (see *Introd.* to Book I): the 'Iliad of war' succeeding the 'Odyssey of travel.' Aeneas reaches Italy and anchors in the Tiber (ll. 1-36); we are introduced to Latinus, king of Latium, his city Laurentum, and his daughter Lavinia, with the omens preparing him to seek a foreign alliance for her, instead of accepting Turnus, her native suitor. The Trojans fulfil the predictions of the Harpy and Helenus (iii. 253 sqq., 388 sqq.), found a city, and send an embassy to Latinus (ll. 107-285): but the wrath of Juno interposes (as before, in Book I) to prevent a peaceful settlement. At her instigation Allecto excites Amata, the queen, who favours Turnus as her daughter's suitor; and Amata excites the Latin women (ll. 286-405). Allecto then inspires Turnus with martial rage, and after provoking a broil between Trojans and Latins is dismissed by Juno, who carries on the work herself (ll. 406-571). Amata and the women press Latinus to declare war (ll. 572-640): and the book ends with a catalogue of the forces which come to the aid of Turnus. This catalogue, says Prof. Nettleship, 'is not merely a piece of artistic workmanship, intended to exhibit the rhetorical skill of Virgil. It is a tribute to the greatness of Italy in her early days; to the land which even of old was the mother of armies and of heroic leaders (vii. 643). Considered from this point of view, this episode is singularly in place.'

The idea of the primitive semibarbarous condition of Italy and its people already hinted at (i. 263, v. 730) is borne out by the conception which Virgil puts before us of their leading spirits, especially Turnus, who is throughout Books VII-XII. the foil and contrast to Aeneas. Though a gallant soldier, he is impulsive, arrogant, and insolent; and Virgil reserves for him alone the characteristic 'violentia' (x. 151, xi. 354, 376, xii. 9, 45). This keynote of his character is struck in the first words attributed to him, his answer to Allecto disguised as an old woman, and therefore with claims at least to respect from a young man; and it is struck again and again as the story proceeds (e.g. ix. 57, 72, 128 sqq., x. 442, xi. 376 sqq., 459, and

xii. *passim*). His chosen allies and associates, too, are chiefs like Mezentius, the 'contemptor divum,' whose 'effera vis animi' (x. 198) is parallel to Turnus' 'violentia;' Messapus, the treaty-breaker (xii. 289); and Ufens, leader of the robber-tribe of Aequi (vii. 745 sqq.). Remulus, his brother-in-law, is chief of a similar tribe (ix. 603 sqq.): and Cisseus and Gyas (x. 317), Caeculus the son of Vulcan (vii. 678), and Metabus the father of Camilla (xi. 539, 567), are minor characters which illustrate the same general conception.

1-4. *tu quoque*, i. e. besides Misenus and Palinurus. *et nunc*, etc., 'thy fame still haunts thy place of rest, and a name marks thy tomb in the great Hesperian land—if that indeed be fame.' The spot is now the fortress of Gaeta.

8. *in noctem*, 'to meet the night,' as night comes on; cp. G. iv. 190, Lucr. vi. 712 'Nilus in aetatem crescit campisque redundat' (explained however by Munro as = 'aestate').

10. *Circaeae terrae*, 'Circeii,' though Homer, Od. x. 135 sqq., makes Circe's home an island, and Virgil himself (iii. 386) speaks of 'Aeacae insula Circae.' Apoll. Rhod. iii. 310 makes Aeetes speak of going with his father Helios ὅτ' ἐμεῖο κασιγνήτην ἐκόμιξε Κίρκην ἐσπερίης εἴσω χθονός, ἐκ δ' ἰκόμεσθα Ἀκτὴν ἡπείρου Τυρσῆνιδος, ἐνθ' ἔτι νῦν περ Ναιετάει. The connection of Circeii with Circe is part of the post-Homeric localisation of the legends of Odysseus along the coasts of the Mare Tyrrhenum by early Greek traders. So Aeolus was placed in the Lipari Islands, the Sirens at Misenum, the Laestrygonians at Caieta and Formiae; and, according to one tradition, Latinus was the son of Odysseus and Circe. See Mommsen, 'Hist. of Rome,' Book i. ch. 10.

11-14. *inaccessos*, 'unapproachable,' because of her enchantments; cp. the Homeric χεῖρες ἀπιοι. *resonat*, 'makes to ring,' so only here and in an imitation by Sil. Ital. xiv. 30. In Od. x. 221 sqq. Odysseus' companions as they approach hear Circe singing at her loom—δάπεδον δ' ἅπαν ἀμφιμέμυκεν. *arguto*, of sound, as G. i. 143; see also on G. iii. 80.

19, 20. 'Whom from their human shape the cruel goddess with her powerful spells had thrown into the guise and form of beasts.' *facie*, see on i. 658. *induerat*, G. i. 187.

26-28. *lutea*, κροκόπεπλος, Il. viii. 1, etc. For roseis Ribbeck, in defiance alike of MSS. and poetry, reads 'variis.' *posuere*, 'sank,' i. e. 'se posuere;' cp. x. 103. *lento*, 'sluggish;' see Ecl. i. 4.

34. *mulcebant*, 'were hushing;' cp. Lucr. iv. 136 ('nubes') Aëra mulcentes motu' ('fanning the air').

36. *succedit*, 'enters,' i. e. goes up into the stream.

37-45. This invocation marks the actual beginning of the second and principal half of the poem (see Introd. to this book), the 'maius opus,' as it is termed below (l. 45).

37. *tempora rerum*, 'crisis' or 'posture of affairs'—i. e. at what epoch; cp. Lucr. v. 1275 (of changes in the value of different metals) 'Sic volvenda aetas commutat tempora rerum,' Hor. Sat. i. 3. 112 'Tempora si fastosque velis evolvere mundi.'

42. *animis*, 'pride' or 'courage,' cp. ii. 386, xi. 438, G. iv. 132. in *funera*, 'to their death' (e.g. Turnus and Mezentius).

44, 45. *maior*, etc., 'grander is the theme that rises before me, loftier the task I essay.'

49. *refert*, 'calls' or 'claims.'

52. *servabat*, see on vi. 402.

55. *ante alios*, etc., see on i. 347.

59. *tecti medio*, cp. iii. 232, ix. 230, xi. 547: more usually with neut. plur., see on i. 422. in *penetralibus*, i. e. 'in impluvio:' see on ii. 512.

66. *per mutua* = 'per vices mutuas,' 'linking feet with feet.' Lucretius uses '*mutua*' adverbially = 'invicem,' 'e laevo sit *mutua* dexter' iv. 301: and Prof. Nettleship suggests that '*permutua*' may be neut. plur. of a lost adj. '*permutuus*,' with a similar adverbial construction; and so perhaps '*ad prima*' G. ii. 134. Cp., however, '*per tacitum*' ix. 31 and references there given.

71. *adolet*, 'kindles;' see on Ecl. viii. 65. The altar is that in the centre of the house; see ii. 512.

75-77. 'Her queenly locks ablaze, ablaze her coronal, rich with gems, till at last she was wrapt in smoke and yellow glare, and scattered fiery sparks o'er all the palace.' *que* = 'both:' for the construction see Ecl. iv. 6.

78, 79. *ferri*, 'was bruited' (as indeed an awful portent). *canebant*, 'foretold;' see ii. 124.

83, 84. *Albunea* in Hor. Od. i. 7. 12 ('*domus Albunae resonantis*') is a spring or stream, while here *nemorum maxima* (for which see G. ii. 15) = 'queen of woods.' But the name of the tutelary nymph is used vaguely of the whole spot—i. e. a wood in which the spring is. *sacro*, a common epithet of springs and streams as the supposed abode of water-nymphs; cp. Hor. Od. i. 1. 22 '*aquae lenae caput sacrae*;' Milton, 'Ode on the Nativity,' xx. 184:

'From *haunted* spring and dale,

Edged with poplar pale,

The parting Genius is with sighing sent.'

The geography is doubtful. Hor. *l.c.* would naturally suggest Tibur as the scene, where the sulphurous waters of the Albula fall into the Anio. Others identify it with some sulphurous springs on the road to Ardea, or near Laurentum; a view apparently supported by Mr. Burn ('Rome and the Campagna,' p. 399).

88. *incubuit*; priests or people slept in temples to obtain prophetic dreams or a divine cure for disease; Plaut. Curc. ii. 2. 16 '*Nihil est mirandum, melius si nihil sit tibi* (after seeing Aesculapius in a dream), *Namque incubare satius te fuerat Iovi*.' So Greek *ἐγκοιμᾶσθαι*, etc. Hdt. viii. 144.

91. *imis Avernis*, (1) 'ex imis Avernis;' (2) closely connected with Acheronta, 'the powers of the deepest hell' (Con.); (3) local abl., 'addresses Acheron in the depths of Avernus'—i. e. is translated in spirit to Orcus and there converses with the powers below (Kenn.). (3) is best.

96. *conubiis*, trisyllable; see on i. 73.

98 sqq. For the national Roman sentiment of the pride of Empire here expressed cp. i. 278, ii. 97, 157, iv. 229, vi. 852, ix. 448; and see Sellar, 'Virgil,' xi. 1 (pp. 322 sqq.). *ferant*, conj. after final *qui*, 'to raise our name to heaven'—i. e. make it renowned. The transition to a simple relative clause in *quorumque . . . videbunt* ('men, whose descendants,' etc.) no doubt suggested the v. l. '*ferent*.'

106. *aggere*, here of a raised bank, as l. 273 of a causeway. For *re-ligavit ab* (English 'fastened to') see on iii. 76, and cp. Lucan. vii. 860 '*Nullus ab Emathio religasset litore funem*.'

110. *ipse*, Med. i, Pal., Rom., Gnd., *b, c*: '*ille*' Con., Forb. from a correction in Med., and the testimony of Priscian and Servius referring it to the '*Pater omnipotens*' of iii. 251, whose will the Harpy professes to announce. But *monebat* refers to the present time of fulfilment—'twas Jove himself inspired the thought' (of using these wheaten cakes for plates).

113. *edendi* = *τοῦ ἐσθίειν*, i. e. an abstract verbal substantive used for the concrete idea of food: cp. '*signa sequendi*' v. 590.

115. *quadris*, a term for flat cakes or biscuits marked with squares: cp. Athenaeus iii. 114 Ε βλωμιαίους ἄρτους τοὺς ἔχοντας ἐντομάς, οὓς Πωμαῖοι κοδράτους ('*quadratos*') λέγουσιν: the process is described in '*Moretum*,' 47 (quoted by Con.). Some flat round loaves scored into squares have been found at Herculaneum; see Mayor on Juv. v. 2 '*aliena vivere quadra*.'

116-119. 'What! eating even our tables!' says Iulus—a word alone in jest. That word at once proclaimed our troubles' end; at once his father caught it from his lips, and, awestruck with the omen, checked his speech.' *pressit*, '*Ascanii vocem, interpellando, ne infausta ille adiciat*' (Gossr.). *prima, primam* are adverbial in force = '*continuo*;' cp. x. 242, and see Wagner, Q. V. xxviii. 4.

123. This prophecy is ascribed to Celaeno iii. 257: see note *ad loc*.

128, 129. 'This is that hunger of which he spoke; this was awaiting us at last to put an end to our destruction.' Famine, which is itself '*exitium*,' here puts an end to *exitia* (Con.). Ribbeck conjectures '*exsiliis*,' which is plausible; but '*potior lectio difficillima*.'

134. *reponite*, 'set on again,' i. e. 'after libation,' for the second course; see on G. iii. 527, Aen. iii. 231, and cp. viii. 175. It might here = '*rite ponite*;' but other Virgilian usage favours the ordinary sense.

135-140. 'Aeneas worships (1) the local divinities, (2) those of the coming hour (Night, etc.), (3) those of his country (Jove of Trojan Ida and Cybele), (4) his parental divinities, Venus and Anchises' (Kenn.). For *Genium loci* cp. v. 95: for *adhuc ignota flumina*, viii. 91: for *Caelo Ereboque* (abl. loci), iv. 26.

141-143. *clarus*, 'aloud' (so as to be clearly heard); see Munro on Lucretius v. 944 '*Ut nunc montibus e magnis decursus aquai Claru' citat late sitientia saecula ferarum*;' cp. ib. iv. 713 (of the cock) '*Auroram clara consuetum voce vocare*,' and Aen. ii. 301 '*clarescunt sonitus*.' Con. regards it as = '*in claro caelo*,' cp. viii. 524. In what follows, *nubem* is best taken literally—'a cloud lit up with rays of golden light,' which Jupiter is

poetically said to brandish in token of approval, as elsewhere the thunderbolt in token of wrath.

147. *vina coronant*; see note to i. 724.

153, 154. *oratores*, 'ambassadors' (lit. 'pleaders'); an old Roman term, as in the law preserved Cic. Legg. ii. 9. 21 'Foederum, pacis, belli, indutiarum oratores, fetiales, iudicesve sunt.' *velati* may, as Con. suggests, be parallel to ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι Soph. O. T. 3 (= κλάδους ἐξεστεμμένους ἔχοντες); and if so, might perhaps refer to wreathing olive-branches with wool (viii. 128). But the plain sense 'wreathed (or decked) with olive-branches' seems better: cp. xi. 101 and see note *ad loc.*

157-159. *humili*, 'shallow.' For the custom cp. v. 755. *molitur*, 'prepares'; so 'terram molitus aratro' G. i. 394, 'molirier arva' Lucr. v. 934. The idea is that of breaking the ground. *pinnis*, 'battlements' of a parapet: not the same as 'vallum,' though the general description is that of a Roman camp.

160. A hypermetric verse; see Introd. IV, p. liv, and note to G. i. 295. Med. is corrected to 'Latini,' evidently to avoid the hypermeter.

165. *laccessunt*, sc. 'sese,' 'in rivalry of speed or boxers' skill.'

167-169. *in veste*, 'with garb unknown'; see on iv. 518. *medius*, in the centre of the 'tectum augustum' described below; cp. i. 505 (Dido's reception of the Trojans). 'This edifice combines the temple and the senate-house. Virgil has also employed it as a sort of museum of Roman antiquities' (Con.).

172. *silvis et religione*='silvis religiosis;' cp. i. 441, viii. 598. 'Girt with dread groves of olden sanctity.'

173, 174. *primos*, virtually adverbial; see on i. 8. *omen*, an 'augury' or 'sign'—i. e. a happy omen. Virgil describes the coronation of a Roman king: the lictors with their 'fasces,' the eagle-headed sceptre and ivory chair being Etruscan symbols of royalty, introduced according to Dionys. Halic. (iii. 193-195) on the conquest of Etruria by Tarquinius Priscus, but more probably on the accession of an Etruscan prince to the throne of Rome.

176. *perpetuis*, 'long-ranging'—i. e. in unbroken line, as distinct from 'triclinia:' cp. viii. 183 and Lucr. iv. 428 (of a portico) 'Stans in perpetuum paribus suffulta columnis' (i. e. its whole length).

177-191. A spirited rendering of this passage will be found in Conington's verse translation.

182. The warriors are distinguished from the kings: *que*, therefore, [Vat. 2, Pal., Rom., Gud.] is preferable to 'qui' [Vat. 1, Med., b, c].

186. On *quē* see iii. 464.

187, 188. *Quirinali*, 'of Quirinus' (Romulus), an anachronistic epithet of the augur's staff: applied also to the 'trabea' ('striped robe') l. 612. *lituo*, by zeugma with *succinctus*, in the general sense of 'equipped.'

189-191. *quem*, etc., 'who stirred of old dame Circe's love, and by the touch of her golden wand and the force of her spells became a bird of many-coloured wing.' *coniunx*, 'non quae erat, sed quae esse cupiebat' Servius; cp. Ecl. viii. 18, 66. There is thus no inconsistency with Ovid's version of the story (Met. xiv. 321), that Circe was enamoured of Picus

and turned him into a woodpecker from jealousy of his preference for another.

192. 'Such was the fane within whose walls

The king enthroned the Trojans calls' (Con.).

intus seems rightly explained by Con. as a pleonastic adverb ('in templo' sc. '*intus*'); cp. Lucr. ii. 965 '(corpora) trepidant in sedibus *intus*,' iv. 1087 '*cibus atque umor membris adsumitur intus*,' vi. 1168 '*Flagrabat stomacho flamma ut fornacibus intus*.' Munro on iv. 1091 is cited by Con. as making *intus* a preposition with abl. = 'in:' but his first edition hardly bears out this.

195, 196. 'Say, children of Dardanus—for well we know your city and your race, nor sail ye hither strange to fame. . . .'

202-204. 'Shrink not from this our cheer and deign to know the Latins, Saturn's race, a race not righteous by constraint of law, but freely self-controlled as in the olden days'—i. e. possessing the primitive virtues of the golden age. *se tenentem*, i. e. 'continentem,' 'keeping itself' from wrong.

205-211. 'Well do I remember—though the tale be somewhat dim with years—that old Auruncans told how Dardanus, a native of these fields, made his way to Phrygian Ida's towns, and Thracian Samos now called Samothrace. 'Twas hence he went, from Corythus' Tyrrhenian home (Cortona, see on iii. 170); and now the golden palace of the starry heaven has a throne for him, and with his altars swells the number of its gods.' For *hinc*, *Tyrrhena ab sede* see Ecl. i. 54. For *auget* [Vat., Med., Pal., Rom.], Wagner, Forb., Con., Gossr. read 'addit' [Gud. (?) *b*, *c*]. *numerus addit* is an obscure and difficult phrase, and its most probable explanation, 'adds number to the altars of the gods' (i. e. increases their number), is at best flat. If 'addit' be genuine, 'auget' is no doubt a very likely gloss (explaining 'numerus addit'): but might not 'addit' almost equally be a gloss on *numerus auget* (i. e. adds another god)? The maxim '*potior lectio difficillima*' can hardly overthrow such strong MS. authority.

* 215. 'Nor hath star or shore beguiled us in our course'—i. e. made us miss its direction; see ii. 737.

220. *suprema*, (1) 'lofty,' 'exalted'; (2) = 'ultima,' the 'highest point' as it were in a genealogy. The same doubt occurs x. 350 (see note *ad loc.*).

222-227. 'How great the storm that swept from fierce Mycenae over Ida's plains, what destiny drove two worlds of Europe and of Asia into strife, is known both to dwellers on earth's utmost bounds afar where Ocean turns again, and to those cut off by the midmost of the four zones, the region of the Sun's fierce heat.' Note the structure of the sentence: *quanta . . . ierit* and *quibus concurrerit* depending on *audiit*, the subject of which is further expanded in the two clauses *si quem submovet*, *si quem dirimit*—i. e. dwellers in the extreme north or the tropics. *refuso*, (1) 'circling,' an imitation of Homer's *ἀρόππος* (Heyne, Wagner, etc.); (2) = 'late profuso,' cp. Sil. It. xvii. 63 '*valles refusas*' (= 'latas'); (3) literally, as in G. ii. 163, 'poured back;' the extreme north, where the ocean stream which flows round the earth can get no further. *summovet*, 'keeps away;' so Ovid calls himself '*summotum patria*' (Ep.

ex Pont. iv.); cp. Plin. N. H. iii. 19. 23 'ubi Alpes Germaniam ab Italia summovent.' *refuso Oceano*, either abl. abs., or attributive abl. with *tellus*—not after *summovet*. *plagarum*, 'the zones:' cp. G. i. 233 sqq. *dirimit* ('dis-emit,' cp. 'ad-imo,' 'demo'), 'parts' (from us).

230. *innocuum*, 'harmless,' i.e. where we shall not be harmed; cp. x. 230.

231-238. 'We shall not shame your crown, nor light shall be your fame upon our lips, nor gratitude for such a service fade away; nor Italy regret that she welcomed Troy to her arms. I swear it by Aeneas' destiny, and his right hand found so strong by whomso'er approved in friendship or in war; many a people, many a race—nay, scorn us not that thus we choose (*ultro*, see ii. 145) to hold forth suppliant fillets (above l. 154) and speak words of prayer—have sought us for their own, and desired our friendship.' *indecores*, a Virgilian word; cp. xi. 423, 825, xii. 25, 679. *precantia*, trisyllable, as 'omnā' vi. 33; not hypermetric, as G. ii. 69.

239-241. *exquirere*, poetic infin. of purpose after *egere*: cp. Hor. Od. i. 2. 7 'Omne cum Proteus pecus egit altos Visere montes,' and see on i. 527. *repetit*, 'calls (i.e. sends) us back,' of Apollo, not Dardanus; cp. iii. 94 sqq., iv. 345; and on the phrase, Cic. pro Dom. 57 'vos qui maxime me repetistis atque revocastis.'

246, 247. *gestamen* seems to include all the objects named as Priam's. For *iura daret* see i. 293, v. 758; for *populis*, ii. 555.

250. *obtutu*, adverbially, as 'obtutu tacito' xii. 666, 'kept his face set downwards in fixed gaze, and never lifted it from the earth, rolling his eager eyes.' *solo haeret* refers to the *glance* fixed on the ground: not surely to Latinus' person ('sits as rooted to the ground' Con.).

253. *moratur in*, 'dwells on,' 'thinks only of;' cp. ix. 439.

255-258. *illum*, i.e. of the oracle, l. 98. *paribus auspiciis*, 'with equal sway;' see iv. 102. *quae occupet*, 'destined to grasp.'

262. *uber*, 'fatness of rich soil;' cp. i. 531.

266. *mihi*, dat. ethicus: 'I will hold it part of our terms to have clasped your prince's hand.'

269-271. *canunt* (see ii. 124), i.e. *monstra et sortes: hoc Latio restare*, is a parenthesis.

'Our fate, they say, has yet in store

A bridegroom from a foreign shore' (Con.).

273. *opto*, (1) 'amplector, probo generum' (Forb.); cp. iii. 109, viii. 503—'I choose him for my own.' (2) 'I wish,' i.e. that this may be the predicted stranger—'That this is he whom fate demands I think and hope, if my heart augurs right.' Cp. iv. 158.

276, 277. 'Forthwith he bids them bring for every Trojan chief (i.e. the 100 ambassadors) a steed of winged fleetness, decked with purple and embroidered housings.'

282, 283. 'From the stock of those, which cunning Circe bred for her sire (the Sun) by stealth, a spurious race. from a mare she introduced' (to the horses of the Sun). *Circe* is said to raise them up *patri*, as the owner of the horses, on the analogy of 'filium creare marito' (of a wife); cp. xii. 271: she being as it were the real agent. *furata* goes closely with *creavit*: cp. the description (Hom. Il. v. 265) of the horses of Aeneas,

bred by stealth (ἔκλεψεν) by Anchises from descendants of those given by Zeus to Tros.

284, 285. *donis dictisque*, abl. of circumstance, 'with such words and gifts from king Latinus Aeneas' followers return high borne on horses, bringing back the news of peace.' *sublimes in equis*, in contrast to their having gone on foot (l. 156), gives additional point to their gracious reception by Latinus. Others, however, translate 'elate with such gifts,' etc.; cp. xii. 788; Hor. A. P. 165 'sublimis cupidusque' ('of high-soaring ambition'). *in equis*, 'on horseback,' is then parallel to xi. 190.

286-289. *ab Argis*. The gods were supposed to visit their favourite seats once a year; cp. iv. 143 sqq. *tenebat*, 'was holding' (on her way through)—'was riding on the air.' *longe* [so Vat., Rom., Gud., *b, c*: 'longo' Med.], in apposition to *ex aethere*, 'from the heaven far away'; cp. i. 13. *ab usque*, 'all the way from'; see xi. 262. Juno is over *Pachynum* when she catches sight of the fleet in the Tiber.

293-296. *fata Phrygum*. For this idea of a number of different destinies acting as separate and conflicting forces cp. i. 239, vi. 376, ix. 135 sqq. *num*, etc. = 'could they . . . ? No.' 'Why could they not have died on the Sigeian plain, or captive in captivity be led? why could not flaming Troy have fired all her sons?' Macrobius (vi. 1) cites Enn. Ann. 359 'Quae neque Dardaniis campis potuere perire, Nec cum capta capi, nec cum combusta cremari.'

297. *credo*, ironical; 'ay, sooth, my power lies spent, my hate is glutted and at rest!'

304, 305. *securi*, with gen., as i. 350, 'and laugh at Ocean and at me.' *Mars . . . valuit*. The quarrel between the Centaurs and Lapithae is generally (e.g. G. ii. 455 sqq.; Hom. Od. xxi. 295; Hor. Od. i. 18. 7) ascribed to the influence of Bacchus; but Mars is naturally called the author of a bloody fray. *Diana* sent the great wild boar to plague *Calydon* because its king, Oeneus, had omitted her when sacrificing to other gods (Hom. Il. ix. 533 sqq.).

307. 'What sin so grievous had been done by Lapithae or Calydon?' The construction of what is naturally an interrogative is accommodated, by a sort of 'attraction,' to that of *Lapithas*, *Calydona* in the previous clause. For *scelus* = 'poenam sceleris' cp. ii. 229. The feeling that commission of crime implies *ipso facto* its expiation by punishment leads to frequent interchange of expressions denoting crime and punishment: see vi. 569 'commissa piacula,' and cp. the phrases 'commerere noxiam,' 'ob meritam noxiam,' etc. Ribbeck, following Servius and Macrobius, reads 'Lapithis . . . Calydone merente' (abl. absol.); a v. l. which has some MS. authority, but less than at first sight, owing to the inconsistency of codd. Thus Vat., Gud., *b* give 'Lapithis,' but 'Calydona merentem:' Med. 'Lapithis' (corrected to '-as') and 'Calydone' (corrected to '-na'), but acc. pl. 'merentes;' Rom. alone giving abl. throughout. Ribb. thinks that Virgil left both readings on his MS: but is not a clue to be found in Vat. MERENTĒ (i.e. 'merentem'), which might be mistaken for an abl. and so lead to the correction of the other accusatives?

309. *potui* = τέτληκα.

311. *dubitem*, potential—'I cannot hesitate.'

'If strength like mine be yet too weak,

I care not whose the aid I seek' (Con.).

315. *trahere* = 'protrahere,' sc. 'res.' Fate can be delayed, if it cannot be averted; cp. x. 622 sqq.

317-322. 'Be this the price of union—their people's lives! Blood of Trojan and Rutulian shall be thy dower, fair maid; 'tis Bellona waits to lead thee to the bridal. Not Cisseus' daughter only whose womb bore fruit in a marriage torch—nay, Venus too has such an offspring of her own, a second Paris, a brand rekindled to destroy a Troy renewed.' Hecuba (the daughter of Cisseus), before the birth of Paris, dreamt that she was pregnant with a burning torch: Venus too, says Juno, has in Aeneas brought forth a firebrand, who by his marriage (*iugales*) with Lavinia will bring ruin on the new Troy in Italy, as Paris by his marriage with Helen did on old Troy. Cp. l. 363 below, vi. 93. *mercede suorum*, (1) paid by their people; (2) 'of—i.e. consisting in—their people.' *pronuba*, a matron attendant on the bride, as 'auspex' on the bridegroom; Catull. lxi. 179 (Ellis). So Juno is called 'pronuba' to Dido, iv. 166; and Cornelia, wife of Pompey, bewailing her marriage (Lucan. viii. 90), says, 'me pronuba duxit Erinnys.' et Paris alter, etc., explains *idem partus*.

324. *Allecto* (*Ἀλληκτώ* for *ἀ-ληκτώ*, cp. *ἄλληκτος* Od. xii. 325), *Tisiphone* (vi. 571), and *Megaera*, are the names of the three Furies, dating, according to Müller (Diss. Eum. § 78), only from the Alexandrine period.

326. *cui cordi*, sc. 'sunt,' 'dear to whom are.' If this idiom is to be classed (as usually) among datives 'of purpose' or 'predicative datives' (on which see Roby, L. Gr. ii. pp. xxv-vi), *cordi* must originally = 'for a joy, or delight:' but if this meaning passed out of use, the locative (or ablative) meaning, 'at the heart,' would naturally suggest itself; so Gellius (ii. 29 etc.) '*inter hos versus habere cordi et memoriae operae pretium est*' (Roby, *l. c.* p. xxxvi).

327, 328. *odit et . . . odere*, see on Ecl. iv. 6. *ora*, 'aspects,' *facies*, 'forms;' see i. 658.

331-334. O Virgin child of Night, vouchsafe me for my service (*proprium*) this toil, this trouble, that mine honour and fame fall not shattered from its base; that Aeneas' followers may not win Latinus by a marriage, or beset the Italian land! *ambire*, see iv. 283.

338. *concute*, 'stir up,' 'examine;' so Hor. S. i. 3. 34 '*denique te ipsum Concute*.'

341. *Gorgoneis*, properly an epithet of her serpent-locks; cp. ll. 346, 450, G. iv. 482.

343-345. *tacitum*, the 'silence' of Amata's chamber is in contrast to her subsequent excitement. *coquebant*, 'kept seething.'

348. *monstro*, with *furibunda*: 'that maddened by this plague she may stir up all the palace.'

349-351. 'The serpent gliding 'twixt her robe and ivory bosom slips in unfelt, unseen by the angry dame, breathing in its poisonous breath' (according to others 'a viperous spirit'). *fallit inspirans*, like Greek *λανθάνει ἐμπνέων*.

354-358. 'While the first taint of subtle poison is stealing over every

nerve and thrilling her limbs with fire, ere yet her soul hath caught the flame in the depths of her heart, in gentler tones, as matrons use, she spake, with many a tear for her daughter and the Phrygian bridal.' Amata urges two points—her daughter's happiness, and the policy of a foreign alliance: but *nata Phrygiisque hymenaeis* may be a hendiadys = 'her daughter's marriage with a Phrygian.'

363, 364. 'What! was't *not* thus the Phrygian swain to Lacedaemon made his way and bore fair Helen to the Trojan land?' at *non*, Rom., Gud.: 'an *non*' Ribb. from Med. [Vat., Pal. wanting]; cp. ix. 144. *penetrat*, historic pres. *pastor*, as Hor. Od. i. 15. 1 'Pastor quum traheret per freta navibus Idaeis Helenen perfidus hospitam.' The epithet *Ledaeam* suggests her divine origin, and so perhaps her beauty—as Tennyson, 'Dream of Fair Women'—

'A daughter of the gods, divinely tall,
And most divinely fair.'

365. 'What of your solemn promise?' (the pledge to Turnus).

368. *sedet*, sc. 'animo,' as v. 418; cp. ii. 660.

369-372. 'I hold that any free land independent of our rule is "foreign," and that this is the oracle's meaning. Ay, and Turnus too, if you seek the origin of his house, has Inachus and Acrisius for his sires, Mycenae's very self his home.' Amata's first plea (somewhat prosaically expressed) is, 'Any independent Italian race (such as that of Turnus) is foreign under the terms of the oracle:' her second—'If this will not do, and *externus* means "outside Italy," Turnus may after all be called a Greek.' *mediae*, see on G. iii. 351.

376, 377. *monstris*, 'strange fancies;' so of strange sights and sounds, iii. 583. *sine more*, see on v. 694.

378-384. 'As spins a top beneath the whirling lash, driven in great circles round some empty court by boys all rapt in their play: in circling course it moves beneath the thong, while over it in childish wonder stands the beardless troop, amazed at the spinning boxwood, as their lashes lend it life—with no less swiftness flies Amata through crowded streets and warlike throngs.' *feroces*, as Con. observes, points partly to the insensibility of Amata, who (in contrast to the top *vacuo atrio*) rushes through crowds of rough men. *ceu quondam*, 'as at times' (see on ii. 367), answers to *ὡς ὅτε* with frequentative aorist in Homeric similes.

385 sqq. 'This description of Bacchic orgies and frenzy is altogether Greek, and suggested by some Greek work, such as the Bacchae of Euripides' (Con.). For indications of familiarity on Virgil's part with that play see iv. 300, 468, vii. 808, Ecl. v. 31, G. iii. 232.

388-391. *taedas*, i. e. 'hymenaeos;' cp. l. 322 above, and 'faces nuptiales' cited on vi. 224. *choro*, Med.; 'choros' Rom., *b*, *c*: Vat., Pal. wanting. *choro* is best, as the subject is then unchanged—'round thee she leads the choral dance;' and 'choros' might easily arise from the 's' of the word following. For *pascere crinem* cp. Aesch. Choeph. 6 *πλόκαμον Ἰνάχῳ θρεπτήριον*, Eur. Bacch. 494 *ἰερός ὁ πλόκαμος τῷ θεῷ δ' αὐτὸν τρέφω* (see Sandys on l. 493).

393. *quaerere* = 'ut quaerant;' see l. 239 above.

396. *pampineas hastas*, 'vine-wreathed wands;' i. e. the 'thyrsus,' called *κίσσινον βέλος* Eur. Bacch. 25, 'velatam frondibus hastam' Ov. Met. iii. 667. A sharp point was sometimes concealed by the fir cone or leaves at the head of the wand (Catull. lxiv. 256 'tectā quatiebant cuspidē thyrsos'): but *hasta* here, as *βέλος* Eur. *l. c.* (see Sandys' note), is probably only a descriptive metaphor, 'made possible by the adjective attached to it.' *incinctae pellibus* refers to the fawn-skin (*νεβρίς*) worn by the female Bacchanals: cp. *νεβρίδος ἱερὸν ἐνδυτὸν* Eur. Bacch. 137, and see Sandys on l. 24.

399. *aciem*, as iv. 643. *torvum*, 'wildly.'

400-403. 'Ho! Latian mothers, give ear, where'er ye be—if yet in loyal souls lives one kind thought for poor Amata, if care for a mother's rights can sting your hearts—off with the fillets from your hair and join these rites with me.'

408. *tristes*, 'fell,' iii. 214.

410. *Acrisioneis*, i. e. of Acrisius king of Argos, father of Danae.

413. *fuit*, 'is passed;' see ii. 325.

417, 418. *obsceam*, 'baleful;' cp. G. i. 470. *innectit*, sc. 'crinibus.'

419. 'Calybe, the aged priestess of Juno's temple;' cp. ii. 319.

421, 422. *patiere*, constr. with participle, as i. 385, x. 426; and also (as more usually) with infin.

425. *i nunc*, see Ecl. i. 74. *ingratis*, 'thankless,' because they avail him nothing to win Lavinia.

427. *haec adeo*, 'this very message.' So 'ego adeo,' = *ἔγωγε*, Plaut. Bacch. iv. 7. 31, 'tu es is adeo' ('you are the very man') Epid. ii. 1. 2. See also note to G. i. 24, and Hand, Tursell. i. pp. 144, 145, s. v. 'adeo.'

430. For *arma* (all MSS.) Ribbeck adopts the conjecture '*arva*,' not doubting 'quin multo pulcrius excitetur Turnus his . . . quam si "*lactus in arma*" esse jubeatur.' *laetus*, however, is best taken with *para* as = 'libenter' (l. 130 above, iii. 169 etc.): and this '*lenissima medela*,' as Ribb. styles it, seems quite uncalled for. *para*, Vat., Rom., Gud., *b, c*; 'iube' Med., Servius on Aen. i. 35.

433. *dicto parere*, 'obey your bidding' (as i. 689, iii. 189); not surely = 'promisso stare' (Heyne). For infin. pres. (instead of more usual fut.) cp. ii. 657, iv. 337, 487, v. 18, etc.: and the use of aor. as well as fut. infin. with *ἐπιτίτω*. The Latin idiom is mainly poetical: but a few examples are cited from Caesar.

436. For *undam*, Rom., Gud. 2, etc. give '*alveo*,' probably from l. 303 above.

440. *veri effeta*, like 'steriles veri' Pers. v. 75, seems = 'past conceiving or bearing truth;' so 'ager effetus,' etc. On *situ* see G. i. 72. 'Age broken by decay and barren of truth.'

444. 'But leave to men, whose care they are,

The mysteries of peace and war' (Con).

Cp. Il. vi. 492 (Hector to Andromache) *πόλεμος δ' ἀνδρεσσιν μελήσει, κ.τ.λ.*

446. *oranti*, 'as he speaks;' the original but ante-classical use; cp. Plaut. Most. iii. 1. 151 'Bonum aequomque oras; percontare et roga,' and perhaps Aen. x. 96.

448. *facies*, see on i. 658. 'Allecto expands again into the gigantic stature of a Fury' (Con.).

454. *ad haec*, i. e. on the scourges and snakes.

456. *atro*, 'murky'; see iv. 384.

459. *proruptus*, 'breaking forth'; cp. i. 246.

460-466. "'My sword!" he wildly cries: his sword he seeks the couch and palace through: fierce longing for the steel burns up, the guilty madness of the fight, and rage yet more. As when a fire of sticks loud crackling is piled beneath a caldron's sides, and its water dances with the heat: in wild turmoil of steam within the seething wave o'erleaps, now past control—up flies dark vapour to heaven.' For *super* (in this sense more usually as preposition with 'omnia') cp. l. 803 below, viii. 303, ix. 283, xi. 226. *undantis* (i. e. with water in it) is sufficiently expressed in what follows. Throughout the simile Virgil attempts to raise the somewhat commonplace topic of a caldron boiling over by dignified language, *aëni*, *latices*, etc., and the archaic form *aquai* [if this, from *Med.*, *Gud.* 1, c 1, b 2, be the true reading: 'aquae vis' being given by *Vat.*, *Rom.*, *Gud.* 2, c 2, and *Macrobius*]. The idea is perhaps suggested by some expressions in *Lucr.* iii. 294 sqq. on the effects of anger—e. g. ('mens') *facile effervescit in ira* 296, '*Nec capere irarum fluctus in pectore possunt*' 299.

467, 468. 'Therefore he breaks the peace and bids the captains of his warriors go to king Latinus' ('polluit pacem et indicit'). For *polluta* cp. v. 6, and *Sil. Ital.* xi. 321 '*Qui polluta dolis iam foedera sanciet ensis*.'

470. *satis* = 'parem ambobus,' 'a match for both'; cp. *Sil. It.* vii. 63 '*Nec tamen occisos est cur laetere; supersunt, Quot tibi sint Libyaeque satis*.'

473, 474. 'Some are impressed by Turnus' personal beauty, others by his ancestry, others by his deeds of fame' (Con.).

477. *quo litore*, 'where on the shore'; see on i. 8.

484. *Tyrrhidae*, as '*Belidae*' ii. 82, *metri gratia*.

492. *ipse*, 'of himself,' i. e. without being led or driven; *Ecl.* iv. 21. *quamvis sera*, 'however late at night.'

495. *que disjunctive* = 'or'; cp. *Lucr.* ii. 825 '*Aut alio quovis uno varioque colore*' ('uniform or diversified').

498. 'Some god was there to guide his aim aright' (lit. 'his erring hand'). The general sense, no doubt, is '*adfruit quominus erraret*:' but it seems questionable whether *erranti* actually = '*quominus erraret*' by a kind of negative prolepsis, as e. g. '*furentem*' i. 659 = '*ut furens sit*' by the ordinary prolepsis. In *G.* ii. 56 '*urunt ferentem*,' *Aen.* ix. 286 '*non tenuit . . . excedentem*' (cited in support of this negative prolepsis), the participles are strictly present—'while bearing,' 'while departing,' and do not = '*ne ferat*,' '*quin excederet*.'

503. *percussa*, middle; see *Ecl.* iii. 106, *Aen.* iii. 428 and references.

505-510. 'They—for the fell fiend (i. e. Allecto) yet lurks silently in the woods—come up ere she deems, one armed with fire-sharpened stake, another with heavy knotted club; what each one's search hath found, rage makes him seize for arms. Tyrrhus, just cleaving as it chanced an oak in four with wedges driven in, caught up his axe, and, breathing rage, cheered on his band.'

512. *stabuli*, 'the homestead,' as '*stabulis*' above l. 501.

514-518. *intendit*=make strong or loud—'drew a loud hellish note.'
protinus, 'onward;' cp. *Ecl.* i. 13. 'That sound shook all the forest line,
 and the depths of the woodland rang; 'twas heard by Trivia's lake afar,
 and Nar all white with sulphurous waves, and Velia's fountain head; and
 mothers trembling clasped their children to their breast.'

519. *vocem* (as above l. 514), the note of the '*buccina*.'

525, 526. *ancipiti*, 'double-edged steel' (i.e. hatchets as opposed to
 stakes and clubs). *seges* (as *xii.* 663, *G.* ii. 142), of the lines of men, who
 are, as it were, the crop upon a battle-field—'Far and wide stretch dark
 lines bristling with drawn swords.'

528. *vento* (*Gud.*) is preferred by most editors to '*ponto*' [*Med.*, *Rom.*
 —the only uncials available here], which may have arisen from *G.* iii. 237;
 the absence of *Vat.*, *Pal.* perhaps leaving *MS.* authority an open question.
primo vento ('beneath the wind's first breath') is possibly preferable to
 '*primo ponto*' (where '*primo*' must = '*primum*'—'as when a wave first
 whitens on the sea'): but either is appropriate, and it is with much hesita-
 tion that I follow others in ignoring the preponderance of *MS.* authority
 for '*ponto*.'

532. *fuerat*, perhaps=had been until his death ('*Tyrrhus*' heir till
 then' *Con.*): but it may be classed with other examples of *plup.* (where
 English would employ a simple aorist) used to heighten the idea of some-
 thing being past and gone, by taking the mind back to a point in past
 time. Cp. v. 397, viii. 358, xii. 519; and *Ter. And.* iii. 3. 11 ('oro') *ita*
uti nuptiae Fuerant futurae, fiant ('were to have been').

533, 534. *vulnus*, the arrow which gave the wound; cp. perhaps ii.
 529. *udae* really belongs to *iter*—'the moist passage of the voice.' Such
 transpositions are common in Virgil, e.g. *G.* iv. 267 '*tunsum gallae sapo-*
rem.' *vitam*='*animam*,' 'the breath of life;' cp. *G.* iv. 224.

536. *paci medium*, 'in the midst (i.e. 'a mediator') for peace.' On
iustissimus unus see ii. 426.

540-543. *dea*, i.e. *Allecto*. *promissi facta potens*=*ἐγκρατὴς γενομένη*
ἥν ὑπέσχετο, 'having fulfilled her promise;' cp. '*compos voti*,' and '*iussi*
potens' *Ov.* *Met.* iv. 510 ('having performed her bidding'). *imbuit*,
 'began;' so frequently of using for the first time—*Catull.* iv. 17 '*tu*
imbuisse palmulas in aequore,' *lxiv.* 11 '*Illa rudem cursu prima imbuit*
Amphitriten.' *commisit funera pugnae*='*commisit funestam pugnam.*'

543. *conversa* [*Med.* 1] is preferred by *Forb.*, *Gossr.*, *Con.*, *Kenn.*, etc.
 to '*convexa*' [*Rom.*, *Gud.*, *b*, *c* and other codices], which *Probus*, *Donatus*,
 etc. explain by repetition of '*per*'—'*per caeli convexa, per auras*' (cp. *iv.*
 451). *Ribb.* supposes the omission of a line with some word like '*appetit*'
 to govern '*convexa*.' Conjectural emendations are '*convecta*' (*conveho*),
 '*caelique evecta per auras*,' '*caeloque invecta*,' '*caeli convexa peragrans*,'
 and '*conixa*.' As above l. 528, the absence of *Vat.*, *Pal.* leaves inferences
 from *MS.* authority uncertain.

546. *dic coeant*, 'bid them now unite' (*petitio obliqua*)—it is of course
 ironical, = 'now see if they will obey.'

548. *mihi*, *dat. ethicus*; 'if I find thy will holds good.'

551. *auxilio*, dat.; cp. ii. 216.

552. *abunde*, according to Hand, Turs. i. 71, is originally neut. of 'abundis,' used substantivally, like 'pote' and 'necesse,' and so becoming an adverb, from which in time was formed, by false analogy, an adj. 'abundus.' Its uses are (1) like 'satis esse,' e.g. Tac. Hist. ii. 95. 5 'ipse abunde ratus si praesentibus frueretur;' (2) with genit. as here ('enough of treachery and panic'), Suet. Caes. 86 'potentiae gloriaeque abunde'—but not in earlier prose; (3) as simple adverb, qualifying verbs or other adjectives and adverbs, e.g. Cic. Div. ii. 1. 3 'erit abunde satisfactum toti huic quaestioni,' Sall. Jug. 14. 18 'abunde magna praesidia.'

553. *stant*, 'are there.' It seems to imply 'they are on foot, in full life and strength; there is no need to use any more efforts to arouse them' (Wickham on Hor. Od. ii. 16. 19).

554. *novus* seems merely to emphasize the sense of *imbuit* ('handsel' or 'inaugurate,' see above l. 542). 'The arms that chance supplied have now first tasted blood'—i.e. a chance quarrel has proceeded to bloodshed.

556. *egregium*, ironical, as iv. 93.

557. *super aetherias auras*, 'in the air of heaven above' (as distinct from her proper abode in Acheron). *super* has almost the force of an adverb in apposition to *aetherias auras*; the Fury is roaming not above the air, but *in* and *through* it. Cp. 'Manes sub imos' iv. 387, xi. 181, 'Acheronte sub imo' xi. 23; and for *aetheriae aerae*, i. 547.

558, 559. 'Depart this place: whatever timely labour yet remains, myself will direct it.' For plural *locis* cp. i. 365, v. 756, ix. 387: for *tmesis super* . . . *est*, Ecl. vi. 6. *fortuna laborum* = *καίριος πόνος*, 'labor fortuna concessus;' cp. 'miracula rerum, decus hoc aevi' (see Ecl. iv. 11), etc., and see note to G. iii. 452.

563-568. *Ampsacti* (? ἀμψή, so = 'hallowed on all sides'), a valley with a small pool east of Naples, in the country of the Hirpini. Rom. has 'Amfracti'—an obvious error; which, however, helps to confirm the orthography 'Amps.' by comparison with Med. 'Ampsacti' (FR corresponding to PS). *valles*, nom. sing.; cp. xi. 522, and Plaut. Trin. i. 2. 135 'ni haec praesensisset canes' (nom. sing.). *densis*, etc., 'on either side a bank of wood dark with thick foliage hems it in, while down it breaks and roars a torrent with rocks and whirling eddies.' *medio* (sc. 'loco'), in the middle of the valley, and so down it between the wooded banks. *fragosus* suggests partly the noise, partly the broken nature, of the stream making its way among rocks; *saxis et torto vertice* being modal abl. with dat *sonitum*—the means by which its noise is produced.

571. *levabat*, 'relieved' (of her presence). The imp. may express 'the gradual relief caused by her removal' (Con.), or may be inceptive = 'proceeded to relieve.' Rom. gives 'levavit.'

572-575. *extremam imponit manum*, 'put the last hand to,' a metaphor from completing a work of art: so Ov. Her. xvi. 115 'Imposita est factae postquam manus ultima classi,' Trist. i. 7. 28 'Nesciet his summam si quis abesse manum' (of writings which lack the 'ultima lima'). *caesos*, i.e. Almo and Galaesus 'with his mangled face;' *foedatique ora Galaesi* being = 'foedatum Galaesum.'

577-579. *igni*, most codices: '*ignis*' Gud., which would give good sense ('the alarm of fire and sword'); whereas *igni* must have the unusual meaning of 'fury,' *crimine et igni* being a kind of hendiadys—'in the midst of hot outcry at the slaughter.' In '*ignes irarum*,' '*ignescunt irae*,' cited by Forbiger, the metaphor is not so bold: but here, as Con. remarks, it is helped out by the association with *crimine*. For *igni* abl. see G. i. 234. The infinitives *vocari*, etc. depend on the notion of 'saying' implied in *terrorem ingeminat*.

580-584. 'They too, whose dames in Bacchic frenzy are footing pathless forests in their dance (such power has Amata's name), meet gathering from all around and call incessantly for war. For war, fell war, they clamour one and all, spite of omens, spite of destiny, and defy the will of Heaven.' *nemora*, accus. of motion over; cp. v. 235, and Greek *πηδῶντα πεδία*, etc. On *fatigant* see i. 316, iv. 572. Some explain '*precibus fatigant*,' *Martem* being the God of War: but Con. seems right in saying that "'Martem" is the substance of the reiterated cry expressed by "fatigant."

590. *lateri* with *illisa*: 'and seaweed dashed against its sides sweeps back' (to Ocean).

591-599. 'But when no power is his to check their blind resolve, and things go on at cruel Juno's beck, with many a call to gods and soulless skies, "Too strong," he cries, "is fate! we drift before the storm! 'Tis you will pay for this with your own guilty blood. Ay, Turnus, on thee this crime, on thee dread punishment shall wait; and all too late shalt thou fall down to gods in prayer. For me—my rest is won, the haven (i.e. of death) lies all before me: a happy death is all I lose.'" *nefas*, not the punishment of sin, but 'sin itself,' which waits as it were upon the sinner, and dogs his steps: cp. the expression 'your sin shall find you out.' For *triste supplicium* cp. Liv. vii. 28. 9 '*iudicia tristia in feneratores*.' *omnis in limine portus* is variously explained, some making *portus* genitive ('*omnis sum*,' or '*omnis quies est, in limine portus*'): but it is probably nom. ('*omnis securitas in promptu est*,' Servius) = 'a haven or place of rest,' i.e. death; cp. Cic. Tusc. i. 44 '*sepulcrum portum corporis*' (from Ennius). Ribbeck (so too Kenn.) surmises that a line is lost—e.g. '*omnisque in limine portus [Spesque metusque viae pono longosque labores]*.'

601. *protinus*, 'in succession.'

604-606. Alluding to the exploits of Augustus. The *Getae* represent the tribes on the Danube (cp. G. ii. 497), conquered by Lentulus about 25 B.C. *Hyrcanis Arabisve* perhaps represent the East in general, as Catull. xi. 5 (where they are coupled with *Sacae* and *Parthi*); cp. G. iv. 290. The rest alludes generally to Augustus' expedition to the East attended by diplomatic successes if not by great victories: cp. G. iii. 30, Aen. vi. 795 sqq.

607. For the picture of the gates of War guarded by Janus see i. 294. The so-called 'temple' of Janus was a passage with a gateway at either end near the Forum, in which stood, as late as the time of Procopius (A.D. 527), a statue of the God. Hence '*Ianus*' became a term for an archway or passage, and we hear of '*Iani*' in the Forum ('*summus*,' '*medius*,' and '*imus*') as places of business; cp. Hor. Sat. ii. 3. 19, Epp. i. 1. 54.

Cicero (N. D. ii. 27. 67) derives Ianus 'ab eundo; ex quo transitiones perviae, Iani; foresque . . . ianuae appellantur:' but modern etymologists regard it as = 'Di-anus,' connected, like 'deus,' with Skt. 'deva,' 'brightness:' the idea of thoroughfare being a later accident; 'ianua' (sc. 'porta') is probably an adjectival form; see Corssen, 'Ausspr.' i. p. 212 (2nd edition).

611-613. *has* is repeated in, and superseded by, *stridentia limina*. 'Here, when the Fathers have resolved on war, the Consul himself, in all the pride of Quirinus' robe and Gabine cincture, unbars the creaking doors.' *trabea*, l. 188 above. The *cinctus Gabinus* was formed by binding the toga round the body by one of its loose ends or lappets.

617. *tristes*, 'the gates of doom.'

620. None but the king or consul could, according to Roman ideas, perform this function: so when Latinus refuses, Juno herself descends to remove the obstacle to war.

622. Probably from Ennius. Horace (Sat. i. 4. 60) cites, as a fragment of real poetry, 'postquam Discordia tetra Belli ferratos postes portasque refregit.'

624-627. These lines are bracketed by Ribbeck as spurious, and placed after l. 637.

624. *pars arduus furit* is an anomalous variety of the usual 'sense construction' by which '*pars*,' used distributively, has a plural verb and adjectives or participles in masc. plur. 'Some mounted on tall coursers storm in clouds of dust.'

626, 627. *leves*, proleptic: 'some rub with unctuous lard the shields till they are smooth, the darts until they shine, and grind their axes on the whetstone.'

629-631. 'Full five great cities set up their anvils to make new weapons.' *adeo*, see G. i. 24. For the hiatus *turrigeræ Antennæ* (in imitation of a common Homeric rhythm) cp. Ecl. ii. 24, viii. 53, G. iii. 30, Aen. iii. 74, iv. 677, ix. 647.

632, 633. 'Helmets they frame to guard the head, and shape the wicker framework of shields.' *umbo*, properly the central 'boss' of a shield.

634. *ducunt*, 'forge;' cp. vi. 849. *argento*, abl. of material.

635, 636. *huc cessit*, 'to this has come.' *recoquant*, 'recast;' cp. Hor. Od. i. 35. 38 'o utinam nova Incude diffingas retusum in Massagetis Arabasque ferrum!'

637. *classica*, as usually in Latin writers, of the sound or instrument with which soldiers are assembled (Livy vii. 36, etc.): but Varro (L. L. v. 91) derives it from '*classis*,' '*classici*' being those '*qui lituo cornuve sonant cum classes comitiis ad comitiatum vocant*.' The origin of our term 'classical' is found in Gellius vi. (vii.) 13; those who were rated according to their property in the '*prima classis*' being, according to him, termed '*classici*,' and others '*infra classem*:' cp. xix. 8 '*quaesite an "quadrigam" et "harenas" dixerit e cohorte illa antiquiore vel oratorum aliquis vel poetarum, id est classicus adsiduusque scriptor, non proletarius*.' Festus, too, speaks of '*classici testes*' (i. e. '*fide digni*'). *tessera*, 'watchword,' as Liv. vii. 35, etc.: originally a square (*τέσσαρα*), 'die,' or 'cube,' then a 'tablet' or 'tally' passed from man to man as a sign. '*Tessera hospitalis*'

= a token of friendship, each keeping half (like a broken ring)— cp. Plaut. Poen. v. 1. 25, Cist. ii. 1. 27.

638-640. *trepidus*, 'in haste.' *auro trilicem*, see iii. 467. *induitur*, *accingitur*, middle.

641-646. Cp. the invocation in Hom. Il. ii. 484 introducing the catalogue of ships. *Helicon* = 'poetry' or 'poetic story,' the stores of which are to be thrown open. 'Now, Muses, open Helicon, and wake the strain to sing what chiefs to war came on, what hosts behind them filled the plain; what sons e'en then Italia bore, their country's pride, what battle-glow was hers. Yours is the memory divine, and yours the power to tell: to us the far-off whisper of their fame scarce makes its way.' *alma* = 'fruitful mother.' *aura*, see on vi. 204. On the place of this episode in the story see *Introd.* to this book.

649, 650. 'His son quick follows (*iuxta est*), Lausus;' or 'next to him (*iuxta huic*) comes Lausus his son.' *iuxta* is found with dat. only in the derived sense 'equally with' ('*rem parvam ac iuxta magnis difficilem*' Liv. xxiv. 19): but it is possible that Virgil may so use it in its primary sense. *corpore*, periphrastic, as ii. 18.

653, 654. 'Worthy of being happier in the chief he served (i.e. his father), and of another father than Mezentius.' *patriis laetior imperiis* = 'laetior quam si patriis imperiis inserviret.'

660-662. *furtivum partu*, 'the fruit of secret love:' cp. 'furtim' ix. 546; *σκότιον δέ ἐ γείνατο μήτηρ* Il. vi. 24. *luminis oras*, see G. ii. 47. *Geryone*, vi. 289.

664, 665. The transition here is abrupt; and it may be (as Ribbeck thinks) either that we have lost, or that Virgil meant to supply, a line or lines specifying the troops of Aventinus. *dolones*, 'pikes.' *tereti*, 'tapering;' see viii. 633. *mucone veruque* may be hendiadys = 'point of the javelin;' but more probably they are distinct, 'sword-point' and 'javelin.'

666-669. 'Himself on foot, twisting round him a huge lion's skin, bristling, uncombed, terrific, with white teeth, his head wrapped therein, entered in this guise the palace, uncouth to view, the garb of Hercules binding his shoulders.' *torquens* is loosely followed by *indutus capiti*: the meaning apparently being that the skin covers his body, the head with teeth forming a sort of hood. Ribb. places l. 669 before l. 667, and conjecturally inserts 'os' before *saeta*, remarking '*os omittunt libri*.' Another conjecture is '*indutis*:' but none is necessary. *sic*, resumptive; see on i. 225.

670-672. The three brothers here mentioned were sons of Catillus (or Catilus), son of Amphiaraus, said to have settled in Italy. Cp. Hor. i. 18. 2 'circa mite solum Tiburis et moenia Catili,' ii. 6. 5 'Tibur Argeo positum colono.'

675. *Homole* and *Othrys*, mountains of Thessaly; the former is mentioned in connection with Centaurs, Eur. H. F. 371.

680, 681. *focis*, 'at the hearth.' For the details of this story, as told by Servius, see *Con.* The troops of *Caeculus* are *Hernici* and *Volsci*.

685. *quos*, sc. 'tu pascis.' *Amasene pater* (like 'pater Tiberinus'), the river god or personification of the River Amasenus, near Anxur.

686, 687. *glandes*, 'plummetts' (Gk. *μολυβδίδες*), of a form between acorns

and almonds, cast in moulds for slinging. *liventis*, 'dull coloured;' see vi. 320.

690. 'They plant the left foot bare upon the ground, the right is covered by a raw hide boot.' Why the *left* foot should be unshod is not clear. Con. thinks the *unshod* foot would tread most firmly, citing Thuc. iii. 22. 3 ἦσαν τὸν ἀριστερὸν μόνον πόδα ὑποδεδεμένοι ἀσφαλείας ἔνεκα, which Dr. Arnold interprets to mean 'leaving the right foot bare, so as to tread more firmly:' but surely the plain sense of these words is that the *left* foot was shod for this object—the naked foot, as Grote points out, being likely to slip in the mud, while 'the warrior, who is to use his *right* arm, requires to have his *left* foot firmly planted.' Dr. Arnold cites Scott, 'Lay of the Last Minstrel' iv. 18. 13:

'Each better knee was bared, to aid

The warriors in the escalade:'

but this is a different idea—the right *leg* (not foot), which is naturally put forward in climbing, being left free and unencumbered for that purpose. *pero* (? akin to *πήρα*, 'a leathern wallet'), 'rusticum calceamenti genus' (Servius); so 'peronatus arator' Pers. v. 102; cp. Juv. xiv. 186 'alto Per glaciem perone tegi.' Cato (Orig. vii.) attributes their use to the old Romans.

693. *resides*, see i. 722.

695, 696. These places are in Southern Etruria, West of the Tiber. *aequos Faliscos*, 'Faliscans of the plain:' most editions 'Aequos.' The *Falisci* were an Etruscan race of Greek origin inhabiting the three neighbouring cities of Fescennium, Falerium (the Roman Falerii), and Faliscum; and seem to have had no ethnical or political affinities with the Aequi (Dennis, 'Etruria,' i. pp. 107, 113): though Niebuhr inferred such relationship from this passage, and held that *Falisci* is akin to 'Volsci.' Strabo mentions a town Aequum Faliscum (Αἰκουμφάλασκον), which Müller ('Etrusk.' Einl. ii. 14. n. 101) understands to be a synonym of Falerii, as being built *in the plain* (cp. 'Aequimaesium'); and a name 'Aequi Falisci' may have grown up from this by false analogy. Servius took 'aequos' as an adjective, but with a different interpretation: so too Ribbeck, imagining a lost line with some verb like 'ducunt.' Conjectural emendations are 'Fescenninos colles aequorque Faliscum,' 'Fescenninos agros aequosque Faliscos,' 'Fescenninas arces.' The somewhat harsh zeugma, by which a verb must be supplied from *habent*, perhaps points to an unfinished condition of the passage.

698, 699. *aequati numero*, 'in even ranks;' cp. xi. 599. *liquida nubila*, 'the clear sky;' cp. v. 525. Ribbeck, from Pal., Gud. 1, reads 'flumina:' but ll. 704, 705 show that a flight of birds *in the air* is the point of the simile.

701. *amnis*, i.e. Cayster; cp. G. i. 383.

703-705. 'Sure none could deem that countless crowd a mailclad company: but high in air a cloud of hoarse-toned fowl seemed pressing landward from the sea.' Cp. vi. 310-312; Hom. Iliad iii. 2-7.

706-709. Livy (ii. 16) mentions the arrival in Rome, 502 B.C., of Attus Clausus, driven from Regillus by dissensions among his Sabine townsmen, with a large band of clients, who became the nucleus of the Claudian tribe.

in **partem**, cp. iii. 323; Cic. Fam. xiv. 2. 3 (Watson 17) 'doleo, quae impensa facienda est, in eius partem te (Terentiam) miseram et despoliatam venire.'

712. **Rosea rura**, the 'Campi Rosei' in the flat valley of the Velinus (about five miles wide) near Reate: cp. Cic. Att. iv. 15. 5 (Watson 28) 'Reatini me ad sua Τέμνη duxerunt,' etc.

716. **classes**, 'hosts' or 'ranks'—its early use, afterwards restricted to naval forces. Livy (iv. 34) seems to overlook this use, 'Classi (al. clasibus) pugnatum apud Fidenas . . . retulere; rem aequae difficilem atque incredibilem, nec nunc lato satis ad hoc amne.' **Horta** is identified with the Hortanum of Pliny (iii. 5. 8), an old town of Etruria on the right bank of the Tiber (now Orte, the junction of the two lines of railway from Florence to Rome): see Dennis, 'Etruria,' i. p. 139.

717. **Allia**, where the Gauls, under Brennus, defeated the Romans in 365 B.C. on July 18 (a.d. xv Kal. Aug.) hence called 'dies Alliensis,' and held a 'dies nefastus'—'Et damnata diu Romanis Allia fastis.'

719. **saevus**, 'fell.' The storms about Orion's setting were proverbial; cp. Hor. Od. i. 28. 21, iii. 27. 17, Epod. 15. 7.

723-729. **Halaesus** is called 'Atrides' Ov. Fast. iv. 73; but from x. 417 sqq. it is clear that Virgil does not regard him as Agamemnon's son, and **Agamemnonius** is probably used loosely for 'Greek;' as all Trojans are 'Aeneadae:' cp. vi. 489. **rapit**, 'hurries;' cp. iv. 581. The troops of **Halaesus** are from the vine district on the Vulturnus, famous for the Massic and Falernian wines. **Cales** was a great wine centre—'prelo domitam Caleno Tu bibes uvam' Hor. Od. i. 20. 9; cp. i. 39. 9, iv. 12. 14.

730-732. **aclydes**, 'rounded (**teretes**)' clubs 'studded with spikes,' and attached to a thong, by which they could be recovered after being thrown. **cetra**, a leathern 'target' like that of Roderick Dhû ('Lady of the Lake' V. xv. 3—see Appendix, note 3 N). **comminus**, 'for close quarters.'

734 sqq. **Oebalus**, not satisfied with the small and barren kingdom of Capreae (Capri), extended his rule to the mainland: the places here named being North of the Sarnus, in Campania or Samnium.

741. **cateias**, 'javelins' on the same principle as the 'aclydes' above. The word is supposed to be Keltic, which would be included in **Teutonico**.

748, 749. For this picture of tillers of the soil ready at a moment's notice for fight or plunder cp. the account of the rebuilding of Jerusalem (Nehemiah iv. 17, 18), or that of the knights of Branksome ('Lay of the Last Minstrel,' I. iv).

754. **spargere**, cp. 'quietem irrigat' i. 692.

761. **bello**, (1) with **ibat**='ibat ad bellum;' (2) with **pulcherrima**='of fairest fame (most glorious) in war,' which suits the order of words better and is agreeable to the use of 'pulcher,' e.g. i. 286, v. 728. For **Virbius** some conjecture 'viribus,' on the supposed ground that the son would not have the same name as the father (l. 777 below).

764. **placabilis**, i.e. on which expiatory sacrifices are offered—an amplification of the idea conveyed by **pinguis**: 'where Diana's altar is rich with many a sacrifice.' Cp. ix. 585, where (as here) some would remove

et, making *placabilis* gen. sing. Others suppose an implied contrast to her altar in the Tauric Chersonese, which was 'implacabilis.' This temple at Aricia was notorious for human sacrifices ('immite nemus Triviae' Sil. Ital. viii. 364) and for its 'ghastly priest . . . who slew the slayer, And shall himself be slain.'

766-799. *occiderit*, perf. subj. (with aorist force) owing to *oratio obliqua*. For the story of Hippolytus' death see Euripides. *patrias explerit poenas*, 'satisfied his sire's vindictive hate.' *turbatis*, 'frightened.' *superas*, see on vi. 481. *Paeōniis* (Παιώνιος), trisyllable by synizesis, as in xii. 401.

773. *Phoebigenam* is generally accepted on the authority of Probus for the MS. 'Poenigenam'; see Introd. II, pp. xxiv, xxviii.

777. *exigeret*, final subj. ('ubi' = 'ut ibi').

781. *haud setius*, 'none the less'—i.e. in spite of his father's fate.

779, 780. 'Since, scared by monsters of the deep, they flung upon the shore the driver and his car.'

787, 788. 'The fiercer she (i.e. the Chimaera), and wilder with fell flames, the hotter grows the fight with blood outpoured.' For a similar use of partic. (*fremens*), where a finite verb would be more appropriate, cp. x. 498, G. ii. 133, iii. 504: for *tam magis*, G. iii. 309; and for *crudescent*, G. iii. 504.

789-792. 'On his smooth shield Io, with uplifted horns and heifer's bristling hide, was blazoned all in gold, a mighty theme—Io, and Argus the maiden's keeper, and Inachus her sire, a river pouring from his graven urn.' *argumentum*, 'a subject,' handled by a speaker, writer, or artist; Cic. Verr. iv. 56. 124 'Ex ebore diligentissime perfecta erant argumenta in valvis,' Ovid. Met. xiii. 683 (of a cup) 'Fabricaverat Alcon Mylens et longo caelaverat argumento.' The work of art on Turnus' shield is an ἔμβλημα or embossed relief representing Io already transformed (*iam bos*), Argus, and Inachus as a river-god.

796. The *Sacrani* were a mythical people. *picti scuta*, 'with enamelled' (inlaid), or 'painted shields'—it is doubtful which; cp. viii. 588, xii. 281. Livy (ix. 40) describes the Samnite shields as 'caelata auro et argento'; and *pictus* is used generally of any kind of ornament, especially embroidery, e.g. xi. 777.

798. *exercent*, 'subdue,' as G. i. 99.

801. 'Satura's dark pool' was probably somewhere in the 'Pontine Marshes,' formed chiefly by the stagnation of the Ufens and Amasenus (Dict. Geogr. 'Pomptinae Paludes').

804. *florentes aere*, 'in gleaming steel,' so xi. 433; cp. Lucret. iv. 450 'bina lucernarum florentia lumina flammis,' i. 900 'flammai fulserunt flore coorto.' 'Ennius et Lucretius "florens" dicunt omne quod nitidum est' (Servius).

806, 807. *virgo* is emphatic, as i. 493, 'for all her maidenhood.' *dura pati*, see on Ecl. v. 1.

808-811. 'She would skim even the surface of yet-standing corn without having hurt the tender ears as she passed, or move across the sea poised lightly o'er the swelling billow, nor let the waters touch her flying feet.'

volaret, ferret, tingeret, conjunctives implying suppressed condition. The idiom is analogous to Greek *ἄν* with imperf. in frequentative sense—e. g. Arist. Nub. 831 ὅ τι μάθοιμ' ἐκαστότε, Ἐπελανθανόμεν ἂν εὐθὺς ὑπὸ πλέους ἑτῶν. The change of tense in *laesisset* seems best rendered as above: its force being 'she would fly . . . nor afterwards would it be found that she had hurt.' *intactae*, sc. 'falsae;' cp. G. iii. 41. *suspensa*, cp. Ecl. ii. 66. For this picture of light, rapid movement cp. Eur. Bacch. 748 (of the Maenad's flight) Χωροῦσι δ' ὥστ' ὄρνιθες ἀρθείσαι δρόμῳ: and for the original of Virgil's idea see Hom. Il. xx. 226-229 (of the horses of Erichthonius).

AENEIS.

LIBER OCTAVUS.

In this book, Virgil, in order to provide Aeneas with Italian allies, avails himself of the legend of Evander, the mythical introducer of a foreign civilisation about sixty years before the Trojan war. The opening lines show Turnus mustering his forces (ll. 1-17); then we have the river-god Tiberinus appearing to Aeneas in a dream and bidding him seek Evander (ll. 18-65): upon which Aeneas sails up the stream to Pallanteum, Evander's town, and is kindly received by the king, whom he finds keeping the feast of Hercules (ll. 81-183). Evander tells the story of Hercules' exploit in slaying the monster Cacus, and the praises of Hercules are sung (ll. 184-305); after which the king discourses on Italian history and shows the spots hereafter to be famous in Rome (ll. 306-369). Venus asks Vulcan for divine armour to protect her son, and the Cyclopes are set to work (ll. 370-453). Evander sends a force under his son Pallas with Aeneas, and advises them to ask aid of the Etruscans of Caere, long in revolt against their savage king Mezentius (ll. 454-607). Arrived at Caere, Aeneas is met by Venus bearing the armour made by Vulcan, and the book closes with a full description of the shield (suggested by that of Achilles in *Iliad* xviii), on which are engraven the future destinies of Rome, particularly the victory of Actium and the exploits of Augustus (ll. 608-731).

In the episode of the worship of Hercules, the god now honoured by the Stoic supporters of Roman orthodoxy, Virgil sheds a poetic lustre over the revival of the old state religion by Augustus (see Nettleship, 'Suggestions,' pp. 19, 38-40): while that of the shield of Aeneas gives another opportunity, such as was afforded by Anchises' exposition of the 'anima mundi' in Book VI, of descanting on the great names and deeds of Roman history. Both episodes, therefore, are strictly in harmony with the general purpose of the epic (on which see *Introd. to Aen. i*).

1-5. These lines have been supposed to allude to later Roman customs — e. g. *belli signum* to the red flag hung out before the praetorium; l. 3 to some ceremonial act of the general, or to a drill ('*exercitatio militum*'); and *coniurat* to a '*coniuratio*' as distinct from the regular '*delectus*.' But it seems more likely that Virgil intends no specific allusions but a general picture of mustering for war, expressed, naturally enough, in Roman military terms.

3-5. 'Soon as he roused his fiery steeds and clashed his arms.' For *impulit* cp. i. 82, viii. 530; and for the action, ll. 434, 435 below. *multu trepido*, 'a hasty rising'; see on vi. 858.

8, 9. *vastant*, 'strip'; so 'fines vastare civibus' Hirtius de Bell. Gall. viii. 24. *Diomedis urbem*, *Argyripa* (*Arpi*) in Apulia, the similarity of the name to Argos perhaps suggesting the legend; cp. x. 28.

10-13. *petat*, subj. with final relative. On *edocet* depend six infinitive clauses, one of them (*dicere*, l. 12) having another dependent upon it.

15-17. *quid struat*, sc. Aeneas. *ipsi*, Diomede, who would feel that the Trojans owed him retaliation for the Greek victory at Troy.

18-25. 'Such is the stir in Latium; and seeing all this the hero-descendant of Laomedon tosses in a great surge of care—now here, now there, he throws his nimble thought, and hurries it to this side and to that, and bids it scour all the field. Like the dancing light from water in brazen vats, when bred by reflection of the sun or the shadow of the radiant moon, it flits free over all the place, and now is lifted high in air and strikes the ceiling of the roof above' [E. P.]. Lines 20, 21 are repeated from iv. 285, 286: the simile which here explains them is suggested by Apoll. Rhod. iii. 755 (of Medea's fluttering heart) Πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθνευ, Ἡελίου ὥς τις τε δύοις ἐνιπάλλεται αἶγλην ὕδατος ἐξανιούσα, τὸ δὴ νέον ἡὲ λέβητι Ἡέ που ἐν γαυλῶ κέχυται ἡ δ' ἔνθα καὶ ἔνθα Ὠκείη στροφάλιγγι τινάσσεται ἀΐσσουσα. Cp. Lucr. iv. 211-213; Ov. Her. xviii. 77, 78; Sil. Ital. vii. 141 sqq. For *dividit* = 'to send in different directions' cp. Catull. lxii. 15 'Nos alio mentes, alio divisimus aures' ('we have let our minds diverge one way, our ears another'). Tennyson's imitation, 'this way and that dividing his swift thought,' does not bring out this force of *divido*.

27. *alituum*, an anomalous genitive found in Lucr. and other poets, and due to the exigencies of dactylic verse; Martial xiii. 61 has '*alitum*.'

30. *seramque*, etc., 'and late upon his limbs let slumber steal' (K.). *dedit*, see on i. 63.

33, 34. 'A grey gauze mantle wrapped him round,

With shadowy reed his brows were crowned' (Con.).

carbasus (κάρπασος), a fine 'flax' grown in Spain; Skt. 'karpâsa,' i.e. 'cotton.'

37. *aeterna* with *servas*, 'keepest Troy for ever.'

40. *tumor*, etc., 'the swelling wrath of Heaven has all given way.'

42 sqq. The prophecy of Helenus (iii. 389 sqq.) is here repeated almost verbatim; and Ribbeck supposes that *iamque tibi . . . haud incertum* (l. 49) is interpolated. But the lines occur in all MSS; and Sil. Ital. vii. 179 ('ne falsa putes haec fingere somnum') seems to imitate l. 42. The mere fact of repetition is no argument against genuineness: and Gossrau on this passage cites some twenty-five instances from Virgil of the verbatim repetition of one or more lines.

46. Omitted by Med., Pal., Gud. 1: occurs in Rom. (Vat. wanting), and in later cursives. External evidence is thus against it; and it only embarrasses the context, the site of Lavinium being twelve miles from the Tiber. Without it *ex quo* = 'ex quo prodigio,' or 'ex quo tempore;' with it 'ex quo loco'—'whence Ascanius shall found Alba.'

48. *clari*, 'of famous name.' *Alba* was so called from the white rocks on which it stood.

52. For the story of *Evander* see *Liv.* i. 7; *Ov. Fast.* i. 469 sqq.; *Prop.* v. 1. 3, 4 'Ubi navali stant sacra Palatia Phoebæ, Evandri profugæ concubuerunt boves.'

57. 'Myself will lead you along my banks right up the stream;' cp. 'recto limite' vi. 900.

59. *cadentibus*, cp. ii. 9. 'When first the stars begin to set,' i.e. at break of dawn.

61. *victor*, i.e. 'post victoriam.' *Tiber* will claim his due when *Aeneas* is a conqueror.

64. *caeruleus*, a common epithet of sea and river-gods, *G.* iv. 388, l. 713 below. The *Tiber* is usually '*flavus*.'

65. 'Here rises (i.e. 'shall rise'—prophetic present) my stately home, the head over proud cities.' For *exit* cp. *G.* ii. 81: for *urbibus* (dat.), *Aen.* ii. 556, x. 203. So interpreted, it refers to *Rome*, which is to be *Tiber's magna domus*: others, taking *exit* = 'issues,' either break the line at *domus*, and translate, 'my source issues from lofty cities,' or understand *magna domus* of the river between *Rome* and *Ostia*—'here issues my great abode.'

74, 75. 'Wherever be the spring where the deep pool holds thee thus compassionate to our woes, whatever the soil on which thou goest forth in beauty.' River-gods were supposed to live in the caves whence issued the rivers' springs.

77. *corniger*, see on *G.* iv. 371. *fluvius*, probably for vocative, as 'Messapus' xi. 464, and 'deus' always: though it might be nom. with *celebrabere* = 'as the horned ruler of Italian streams.'

78. 'Only be thou with us, and nigh at hand to seal thy words divine.' *numina*, of divine will revealed; cp. ii. 123, iii. 363, vii. 119.

80. *remigio* = 'remis,' as iii. 471: *Forbiger*, however, regards it as = 'remigibus;' cp. *Hor. Epod.* xi. 63 'remigium vitiosum Ithacensis Ulixi.'

84. *tibi enim*, 'yea, to thee;' see on *G.* ii. 509, and cp. *Plaut. Trin.* v. 2. 10 'enim me nunc nominat' ('he positively mentions my name'), *Cas.* ii. 4. 2 'ego enim te vocari iussi' ('yes, I *did* order you to be called').

86-89. 'All through that night did *Tiber* calm his swelling flood, and staying his onward course, so stood with quiet wave, that smooth, like gentle pool or quiet marsh, his watery floor might lie, and the oar might feel no toil.' *quam longa est* (cp. iv. 193) is connected with *nocte* independently of the time indicated by *leniit*; see on ii. 275.

90, 91. *rumore secundo*, (1) 'with murmurs of applause,' (2) 'with cheerful splash of oars,' (3) 'with favouring rush of waters'—in the last two cases taken with *labitur*. *Ausonius* (A.D. 395) x. 22 has 'subterlabentis tacito rumore Mosellæ:' but the prevailing sense of 'rumor' is *talk*,—e.g. *Cic. Div.* i. 16 (citing an old poet) 'solvere imperat secundo rumore adversaque avi;' *Hor. Epp.* i. 10. 9 'Vivo et regno, simul ista reliqui Quæ vos ad caelum fertis rumore secundo,' *Tac. Ann.* iii. 29 'Utque hæc secundo rumore, ita adversis animis acceptum quod filio *Claudii* socer *Sejanus* destinaretur'—three passages which seem decisive for (1).

91, 92. For the repetition of *mirantur* in place of a second 'et' see Ecl. iv. 6 and references. *insuetum*, 'with strange surprise.'

94-96. 'All night, all day they ply the oar, past many a winding reach, 'neath many a shady tree, moving on the quiet stream 'twixt verdant woods.' *fatigant*, lit. 'spend the day in ceaseless rowing;' see on i. 316. *superant*, 'get past;' cp. l. 58 above, Ecl. viii. 6 and references. Servius explained *secant silvas* of cutting through the reflection of trees in the water—an ingenious but too artificial idea.

98. *procūl*; see Introd. IV, p. lii, and note to Ecl. i. 39.

102 sqq. On the appropriateness of this episode see Introd. to this book, and note to ll. 185-189 below.

104. *huic*, according to Servius, with *una* = 'cum hoc;' cp. 'huic iuxta' vii. 649. So too Forcellini, comparing 'simul his' v. 357: which, however (as *all* the examples of 'simul' with dat.), may be, and probably is, ablative. It seems best to regard *huic* as an ordinary dat. of indirect reference. 'Pallas his son was with him (*una*) there, there too the captains of his host and rustic senate were offering incense.'

108. *tacitos* [Med., Pal., Rom., Gud., *b, c*] is by most editors regarded as a gloss on 'tacitis' [Servius 'tacitis *pro* ipsi taciti'], the generally accepted reading. The construction, however, is clearer with *tacitos*, 'viros or 'nautas' being the subject of *allabi* and *incumbere*; and there seems no good reason for setting aside MS. authority.

114. 'Say, what your race, and whence your home? or bring ye peace or war?' *unde domo?* *πόθεν οἰκόμεν;*

122. *coram*, adverb, 'face to face;' cp. Ter. And. v. 3. 29 'sine illum huc coram adducam.'

124. *excepit*, 'welcomed.' *inhaesit*, *ἐν τ' ἄρα οἱ φῶ χεῖρι* Il. vi. 406.

127. *cui* with *precari*, a very unusual construction: cp. Plaut. Amph. ii. 2. 117 'prodigiali Iovi comprecatam oportuit,' Ter. Phorm. i. 2. 90 'qui mihi sic oret.'

129, 130. *non extimui* = 'non extimescendum putavi.' *fores*, conj. in virtual oratio obliqua.

132, 133. *didita*, 'spread,' as vii. 144; a Lucretian word—e. g. 'in venas cibus omnis diditur' ii. 1136, 'Sensiferos motus quae didit prima per artus' iii. 246. *volentem* is emphatic—'have made me the willing instrument of fate.'

139. *fudit*, 'brought forth;' cp. G. i. 13; Lucr. v. 917 'tellus animalia fudit.'

141. *generat*, 'is sire of.' On the tense see ii. 275 and references.

143-145. 'In trust thereon, I made no first essay of you by envoys or by cunning; myself in person have I brought you here, and come a suppliant to your doors.' *legatos*, (1) after 'per' supplied from *per artem*; cp. v. 512, vi. 692: (2) after 'misi,' supplied by zeugma from *temptamenta tui pepigi*: so Con. in preference to the 'harsh expedient' of (1).

149. See G. ii. 158.

150, 151. 'Exchange we friendship; martial powers,
Stout hearts, and practised arms are ours' (Con.).
rebus, i. e. 'fortuna.' *spectata*, 'tried and tested;' cp. Hor. Epp. ii. 1. 231 'belli spectata domique Virtus.'

153. *lumine*, see ii. 754.

154-159. *ut* = 'how' (exclamatory), first with *libens*, then with *recorder*. *Hesione*, sister of Priam and Anchises, and wife of Telamon. *protinus* in local sense, 'passed onward to;' see Ecl. i. 13 and references.

165. *Phēnēus*, a town in Arcadia: Hom. Il. ii. 605 (of Arcadian forces) οἱ Φένεόν τ' ἐνέμοντο καὶ Ὀρχομένον πολύμηλον.

169. 'And so I have plighted the troth you ask:' i.e. have granted it already, without further parley. Others refer it to the past friendship of Evander and Anchises: but, as Con. points out, it is Evander's reply to 'Accipe daque fidem' l. 150.

173. *celebrate faventes*, Aen. i. 735.

175. *reponi* here clearly = 'replaced;' cp. vii. 134, G. iii. 527, iv. 378. The vessels had been removed (*sublata*) on the appearance of the Trojans (l. 110 above).

176-178. *solio*, ablative: but whether *modal* ('invites him with,' as Plaut. Rud. ii. 3. 32 'Perit potando: . . . Neptunus magnis poculis hac nocte eum invitavit'), or *local* ('invites him on,' i.e. 'on to,' as ix. 676 'invitant moenibus,' Cic. Verr. vii. 11 'tecto ac domo invitare') is not quite clear. Perhaps *sedili* (*locat*), *toro et pelle* (*accipit*), and *solio* (*invitat*) are all ablatives, the first two strictly local, the third like 'litore' iv. 373, 'humo solita' ix. 214, 'ore' G. i. 430; in which examples the local abl. ('on') seems to acquire something of the idea of motion towards ('on to').

180, 181. *viscera*, 'flesh;' cp. i. 211. *onerant*, 'pack;' cp. i. 195. *laboratae Cereris*, 'dressed corn,' i.e. bread.

183. 'The long chine and sacrificial entrails of an ox.' Cp. the Homeric *νώτοισι διηνεκέεσσι* Il. vii. 321, Od. xiv. 437; and see above, vii. 176.

185 sqq. According to Livy (i. 7) the worship of Hercules was the only foreign worship introduced by Romulus. Virgil, in upholding it, is thinking of the revival of the old Roman religion which formed part of the policy of Augustus: Hercules being especially honoured by the Stoic supporters of Roman orthodoxy. Lucretius, from the Epicurean point of view, disparages Hercules in comparison with Epicurus, v. 22 sqq.: Virgil is anxious to show that his worship is no idle superstition, such as the Bacchic rites or the worship of strange Eastern gods ('*omnigenum deum monstra*' l. 698 below).

189-192. *facimus*, see on Ecl. iii. 77. *novamus*, of new rites: 'pay new honours justly due.' 'First mark yon cliff with overhanging rocks (*saxis*, abl. of respect), these masses in wild confusion flung, this mountain home forlorn and rocks that have come crashing down.' *ut* = 'how;' for indic. cp. Ecl. iii. 103, Aen. vi. 615. Others explain 'where' (but see on v. 329) or 'since' (ex quo).

193, 194. *summota*, 'hidden from view.' *facies*, 'form;' see i. 658. For *tenebat* [Med. 2], Pal., Rom., Med. 1, etc. give 'tegebat,' an obviously unsuitable word.

196, 197. *foribusque*, etc., 'and fastened on that portal hung human heads all foul and ghastly pale'—lit. pale with ghastly foulness (or corruption).

202. *Geryonae*, see vi. 287.

205-208. *ne quid fuisset*, 'that nothing might have been untried' (when all was done). '*Ne quid esset*' would express simple purpose—'that nothing might be left undone:' the pluperf. carries the thought on to the point of accomplishment, by a kind of mental grammar analogous to the constant use of future perfect instead of simple future. The mood here is due to *oratio obliqua*, as part of *Cacus*' thought. *avertit*, historic pres.; for the meaning cp. i. 472, x. 78; Cat. lxiv. 5 '*Auratam optantes Colchis avertere pellem*.'

209. *pedibus*, perhaps dative; but more probably abl. of circumst., 'that no tracks might show the true direction of their feet.'

211. *raptos* '*falso legit librarius*,' says Ribbeck, who reads '*raptor*,' on the ground that ll. 208-210 have sufficiently indicated that the oxen were '*rapti*,'—a needless and arbitrary piece of criticism (Proll. p. 365).

212. *quaerenti*, dat. *ethicus*; see i. 102.

213-216. *stabulis*, 'from their pasture ground;' a looser use of the word, which generally = 'cattle yards, folds, or stables' (as G. iii. 184, 295, 414); cp. vi. 179 (of wild beasts' haunts), ix. 388. *mugire*, etc. historic infin. *clamore*, abl. of circumst.; 'the hills were filled with lowing as they left' ('*relinquebantur a bovis cum clamore*').

219, 220. *exarserat*, pluperf. of instantaneous act. see ii. 257: *furiis*, modal abl. = adverb; *atro felle*, descriptive abl. with *dolor*. 'Hereon at once blazed furiously out Alcides' sore and bitter wrath.'

223. *ilicet*, 'away he flies;' see ii. 424.

227. *fultos*, etc., 'and by this barrier's support made fast his door.' The stone is let down, like a portcullis, to make entrance impossible; cp. Ov. A. A. ii. 244 '*apposita ianua fulta sera*' ('a bar,' *μοχλός*).

233, 234. 'There stood a pointed rock, on all sides steep and craggy, high up behind the cave, most lofty to behold.' *praeccisis*, 'cut sheer off,' and so precipitous; *saxis* being the sides of the *silex*, or mass of rock.

236-238. 'This rock, as leaning from the height it hung above the stream to the left, he shook with a push from the right, and loosed and tore it from its roots below: then flung it down—as down it fell, high heaven rang, the banks leapt asunder and backward ran the startled stream.'

246. *trepident*, Med., Pal., Gud., *b*: '*trepidantque*' Rom., a mere mistake for '*trepidantque*,' which Con. adopts from Wagner. The asyndeton seems to us less suitable; but the best attainable evidence points to it.

256-258. 'Alcides chafed in wrath, and dashed with headlong bound through the flame, where the tide of smoke rolled thickest, and the huge cave seemed a sea of murky cloud.'

263. *abiuratae*, 'forsworn;' lit. which he had sworn he had not got. So '*qui in iure abiurant pecuniam*' Plaut. Rud. Prol. 14.

269-272. The worship of **Hercules** at the **Ara Maxima** was originally a family worship (*sacrum*, more usually in plur. '*sacra privata*,' cp. Cic. Mur. 12. 27) attaching to the gentes **Potitia** and **Pinaria**: see Livy i. 7. 16. The **Ara Maxima** stood in the Forum Boarium—i.e. the district between the river near the Pons Sublicius, and the Velabrum, Palatine hill, and north end of the Circus Maximus. This district included the remains of the Cloaca

Maxima and the well-known round temple commonly called of Vesta, but probably of Hercules ('in foro bovario ad aedem rotundam Herculis' Liv. x. 23. 2): see Burn, 'Rome and the Campagna,' pp. 279, 290. It is possible, as Con. suggests (on l. 194), that his name may have had something to do with originating the story of Cacus and the oxen.

273-275. in *munere*, 'as an honour paid to such high deeds;' cp. v. 537. Others, less probably, translate 'at the festival in honour of.' *communem deum*, 'the god we both revere.'

276. For the association of the poplar with Hercules see Ecl. vii. 61 and note to G. ii. 66.

280. *devexo Olympo*, 'as heaven sloped down' ('*inclinante die*'); see on ii. 250, and cp. Hor. Od. i. 28. 21 '*devexi Orionis*,' of Orion's setting. *Vesper*, apparently the 'evening star,' as G. i. 251; Hor. Od. ii. 9. 10 '*nec tibi Vespere Surgente decedunt amores*:' but generally it = 'evening.'

283. *instaurant*, 'renew;' cp. iv. 63. *mensae secundae*, not (as G. ii. 101) of the second course of a feast; but simply repeating the idea of *instaurant epulas*, 'the fresh (or second) board.'

285. The *Salii* were priests of Mars (Liv. i. 20. 3): but Macrobius (iii. 12) states that Mars and Hercules were identified by the pontiffs and by Varro in his '*Satt. Menippeae*.'

288. *ut*, 'how' (oblique interrog.). *novercae*, 'Junonis.'

290, 291. Hercules took *Troy* because defrauded by Laomedon ('more suo,' cp. v. 811) of his reward for slaying a sea-monster: *Oechalia*, because its king, Eurystus, refused to give him his daughter Iole. The celebration of the former victory seems *mal à propos* in presence of Aeneas.

292. *fatis Iunonis iniquae*, 'fate sent (or, caused) by cruel Juno.'

293-295. *mactas*, 'art the slayer of;' see ii. 275. 663. *Hylaeus* and *Pholus* were Centaurs, cp. G. ii. 456. *Cresia prodigia*, of the wild bull, which, in the common story, Hercules brought alive to Eurystheus.

298-300. 'No shapes could fright thee, not Typhoeus himself, as he brandished high his arms: no lack was thine of counsel when round thee pressed the Hydra with his host of heads.' *facies*, i. 658. *rationis*, ii. 314. *Lernaeus anguis*, vi. 287.

307, 308. *obsitus*, 'oppressed with age;' lit. 'covered with,' Ter. Eun. ii. 2. 5 '*pannis annisque obsitum*.' For *aevo* see Ecl. x. 43. *iuxta* perhaps = 'alike,' as Sall. Cat. ii. 8 '*eorum ego vitam mortemque iuxta aestimo*,' li. 30 '*iuxta bonos et malos interficere*.'

310-312. 'Wandering, Aeneas turns quick glancing eyes on all around, and feels the charm of the spot; and gladly asks and hears each record of the men of old.'

313. *Evander* is *Romanae conditor arcis*, as having built Pallanteum on the Palatine hill, where Romulus founded his city, and Augustus had his palace (Gossrau).

314. Cp. Lucr. iv. 580, 581 '*Haec loca capripedes satyros nymphasque tenere Finitimi fingunt et faunos esse locuntur*;' on which Munro cites Probos on G. i. 10 '*rusticis persuasum est incolentibus eam partem Italiae quae suburbana est saepe eos (faunos) in agris conspici*.'

315 sqq. For the conception of aborigines sprung from stocks and stones

cp. Od. xix. 163 Οὐ γὰρ ἀπὸ δρυὸς ἔσσι παλαιφάτου οὐδ' ἀπὸ πέτρης, and the legend of Deucalion, alluded to G. i. 63: and for Virgil's description of primitive society cp. Lucr. v. 925 sqq., Aesch. Prom. V. 447 sqq. His combination with it of the notion of a golden age of original perfection is of course inconsistent: see Conington's note.

316. *mos*, 'rule' of life, 'custom' (like the Homeric *δίκη*, the foundation of law), as opposed to lawless irregularity. Cp. i. 264 (of the civilising mission of Aeneas) '*moresque viris et moenia ponet*,' and Lucr. v. 958 (of primitive man) '*neque ullis Moribus inter se scibant nec legibus uti*.'

317, 318. *componere*, 'store up'; cp. Hor. Epp. i. 1. 12 'Condo et compono quae mox depromere possim,' Tib. i. 1. 77 'composito securus acervo Despiciam dites.' *asper victu venatus*, 'rough hunter's fare.'

319. *Saturnus*, the Italian god of sowing ('Saeturnus,' cp 'sē-vi' = 'sā-vi,' etc., Corssen, 'Ausspr.' i. p. 417), was identified by the Romans with the Greek Cronos, dethroned and expelled by Zeus; being fabled to have fled to Hesperia and there founded a happy kingdom and a golden age (G. ii. 538).

322. *composuit*, 'gave union to,' Gk. *συννοικίζειν*. The derivation of *Latium* from *lateo* appears to be Virgil's own, to give the story a more Latin colour.

326. *decolor*, 'duller'—i. e. iron or brass as opposed to gold.

328, 329. Virgil identifies the *Sicani* and 'Siculi' (*Σικελοί*), the two original but distinct races inhabiting Sicily). According to Thucydides (vi. 2. 2) the Sicani were not indigenous, but Iberian immigrants. Timaeus, however, whose version of the Trojan legend became accepted by Roman writers, held the opposite view. See Grote, 'Hist. of Greece,' Pt. II. ch. xxiv. *posuit*, 'laid down,' and so 'changed.'

330. Virgil seems to echo Lucr. v. 33 '*Asper, acerba tuens, immani corpore serpens*;' see on Ecl. x. 54. This description of the mythical *Thybris*, and the legends making him a robber-chief, are possibly due to a fancied etymology connecting the name with *ὑβρις*. It is, of course, a variety of 'Tiberis,' 'Tibris:' which Corssen connects with the old Latin 'teba,' 'a hill' (Varro, R. R. iii. 1. 6), Oscan 'tifa' (whence 'Tifata,' 'Tifernum,' etc.). 'Tiberis' then = mountain stream; 'Tibur,' mountain fortress ('Ausspr.' i. p. 162).

331, 332. *cognomine* with *diximus*, 'by name.' The explanations a *quo cognomine*, 'from which (i. e. whose) name,' or 'from whom as *ἐπώνυμος* ('cognomine' adjct., see vi. 383), seem less likely.

333. *pelagique extrema sequentem*, 'towards Ocean's utmost bounds;' said (as Heyne points out) of a Greek making his way to the Westward.

336. *Carmentis* (or 'Carmens'), the prophet mother of Evander: Ov. Fast. i. 467 '*Ipsa mone, quae nomen habes a carmine ductum*.' Livy calls her 'Carmenta.'

338, 339. *Romani*, nom. plur. The v. l. 'Romano' [Rom., *b*, *c*] perhaps arose from *nomine* following. *honorem*, in apposition to the previous clause, the 'honour' being the naming of the gate; see below l. 487. The prophecy of Carmentis is given by Ovid. Fast. i. 519-536.

342, 343. *rettulit*, (1) 'proclaimed' (the idea of relating, announcing, etc.);

(2) 'reproduced' (by imitation); (3) 'restored' (as v. 598): (1) seems best. The *Asylum* was an enclosed space between the two summits of the Capitoline hill; perhaps originally a temple of refuge, whose safety Romulus guaranteed (Burn, 'Rome,' p. 196). The *Lupercal* was a cavern under the west corner of the Palatine hill (ib. p. 156), associated by Roman fancy with the wolf of Romulus and Remus, but probably connected with the worship of *Lupercus*, an Italian pastoral deity, analogous to Greek *Pan*, whose name *Λυκαῖος* would suggest their identification.

344. *Parrhasio*, 'called after Parrhasian (i.e. 'Arcadian,' from the old city Parrhasia) fashion the place of Lycaean Pan.'

345. The district behind the buildings north-east of the Forum was called *Argiletum*, and was apparently a *locale* of booksellers' shops, as Martial bids his friends go there to buy his books (i. 3, i. 117). Cicero (Att. xii. 32) says he had property there. Popular etymology connected it with the 'death of Argus,' a treacherous guest of Evander: Varro (L. L. v. 157) derives it from 'argilla,' stating that potter's clay was found there (Burn, p. 249).

348. *olim*, 'then;' see on G. ii. 403.

349, 350. 'E'en then its solemn awe made trembling peasants fear the spot, e'en then they quaked before the wood and rock.' On *religio* see G. i. 270.

353, 354. *nigrantem*, from the connection of the *aegis* with storms; see on ii. 616, and cp. Homer's *ἐρεμνὴν αἰγίδα* Il. iv. 167. *nimbos cietet* recalls the Homeric *νεφεληγερέτα Ζεύς*.

355-358. These legends may be traced to the religious feeling which aspired to divine origin, as the story of Evander and his Arcadians may be traced to the desire to connect 'Palatium' with the Greek language (Burn, 'Rome,' pp. 28, 29).

361. *lautis*, 'stately;' from the houses of wealthy Romans which stood there—e.g. of Pompeius, seized by Antony, and, on his death, confiscated by the Emperor, and finally sold by Trajan to the Gordian family (Gibbon, ch. vii). Mr. Burn places it on the west end of the Esquiline, perhaps including part of the depression between that and the Caelian hill; see 'Rome and the Campagna,' p. 230.

363. *cepit*, 'held,' i.e. was enough for; cp. ix. 644.

364, 365. *aude*, of moral or mental effort, like *τλῆθι*: cp. Hor. Sat. i. 6. 76 'puerum et ausus Romam portare docendum Artes' ('had the sense to'). 'This,' says Mr. Myers, 'is the couplet which Fénelon could never read without admiring tears:' and Prof. Sellar ('Virgil,' p. 411) selects it as an example of the power 'of stamping some grave or magnanimous lesson in imperishable characters on the mind.' See *Introductio*, I, p. xvii.

375-378. *debita*, 'doomed' (sc. 'vastationi'). *artis opisve tuae*, 'from (i.e. granted by) thy skill and power.' *exercere*, 'to task'—i.e. set in motion; cp. i. 430.

382-384. 'So after all (*eadem*=I who never asked before) I come a suppliant, and pray the godhead I revere for arms; a mother pleading for her son.' *sanctum*, as being her husband; but the son for whom she pleads is the offspring of a paramour—an indelicacy (which as Con. remarks)

all Virgil's art can hardly conceal. Thetis (*filia Nerei*) makes a similar request for her son Achilles, II. xviii. 428: and that of Aurora (*Tithonia coniunx*) for her son Memnon (see on i. 751) probably occurred in the 'Aethiopis,' on which see *Introd.* to this book.

387-392. 'She spake; and round and round her snowy arms with soft embrace enwrap her faltering spouse. At once he feels the wonted fire; the warmth of passion as of old (*notus*) thrills all his veins, and courses through his yielding frame; swift as at times (*olim*, cp. v. 125, G. iv. 421) beneath (lit. burst by) the flashing bolt a fiery rent gleams out along the storm-cloud.' Lucretius (vi. 96 sqq.) associates lightning with bursting of the clouds; and Virgil varies the idea by calling it the rent itself through which the light issues. *accepit, intravit*, etc., perf. of instantaneous action.

396-399. *similis*, etc., 'had such been then thy care, e'en then it had been mine to arm the Trojans: 'twas not forbidden by Jove or fate that Troy should stand and Priam live for ten years more.' *vetabant*, in its proper imperfect sense: had Venus asked, there was nothing at the time to prevent the fate of Troy being postponed (not altered; see vii. 313-315, x. 622-627).

402, 403. *electro*, see on G. iii. 522. *animae*, 'air.' Instead of finishing the sentence (after *valent*) with a clause expressing 'all shall be yours,' Virgil substitutes an equivalent clause, 'cease to throw doubt upon your power' (to move me).

407-415. 'Then soon as half way down the course of hurrying night his first rest had driven sleep away (i. e. when the first or soundest sleep, see on i. 470, was over); when first the good wife, whose task it is to eke out life with distaff and poor work of loom, wakes up the ashes of her slumbering fire, adding night to her toil; and tasks her maidens long by its light, to keep her husband's bed from stain, and rear their little babes: e'en so at that hour, as briskly as she, rose the Lord of Fire from his couch of ease to his smithy's toil.'

409. *Minerva*, i. e. 'tela;,' cp. Cic. N. D. ii. 23. 60 'illud, quod erat a deo donatum, nomine ipsius dei nuncupabant (maiores); ut quum fruges Cererem appellamus, vinum autem Liberum; ex quo illud Terentii, "Siue Cerere et Libero friget Venus."'

416. *insula*, i. e. *Hiera*, one of the Aeolian isles between Lipari and Sicily (*Sicanium latus*).

419-421. *Aetnaea*, 'like those of Aetna.' *stricturae*, 'iron bars' (of wrought iron), or perhaps metal in the ore. 'The Chalybes' steel' expresses the idea.

423. *huc*, archaic form of 'huc,' frequently in Plautus; see Wordsworth, 'Fragm. and Spec.' *Introd.* xiii. 28.

426. 'Shaped by their hands, with part already polished.'

429. *radios*, 'lengths' or 'rays,' in reference to the conventional representation of the thunderbolt as a sort of bundle of darts. *imbris torti*, 'hail' — ('constricti et coacti in grandinem' Servius).

432. *flamisque sequacibus iras*, 'and wrath with a train of fire.'

433, 434. *instabant*, with accus. *κατὰ σύνεσιν*, 'were busied on;,' more usually with dat. For Mars' chariot cp. xii. 331-336.

435-438. *turbatae*, 'angered.' *squamis auroque* (hendiadys), modal abl., 'were shaping with golden scales.' *desecto vertentem lumina collo*, 'rolling her eyes though her head was lopped.'

441, 442. 'Now strength must ye employ, now nimble hands, now all your sovereign skill.'

447-449. 'A mighty shield they plan, to bear the brunt of every Latian spear, and fold on fold its seven layers bind.' *orbes*, circular layers of metal, cp. xii. 925. Lines 449-453 are repeated from G. iv. 171 sqq.

459, 460. *Tegeaeum*, from Tegea, i. e. Arcadian. *retorquens* = 'retortum gerens.'

465. 'Aeneas too was astir betimes.'

468. *licito*, 'free,' i. e. in private.

472. *pro nomine tanto*, 'to match our great name.' 'Small is our power for martial aid, though great our name.'

475. *regnis*, abl. of respect—'rich with kingdoms' store.'

479. On the supposed Lydian origin of the Etruscans see note to ii. 781, 782. *urbis Agyllinae*, Agylla or Caere; cp. vii. 652, and see Dennis, 'Etruria,' vol. i. ch. xxi.

485-488. 'Nay, he chained the living to the dead. hand joined to hand, and face to face—a monstrous torment! and in such foul embrace, all streaming o'er with noisome decay, he slew them by a lingering death.' *tormenti genus*, in apposition to the sentence (cp. vi. 223), has, as Con. points out, something of the force of an exclamation. *sic*, resumptive; see on i. 225.

489. *infanda furem*, 'the horrible madman' (Kenn.).

497-503. 'All o'er the shore their vessels crowd with clamorous cries, and bid the march begin; an aged seer restrains them with the oracles of fate: "O chivalry of fair Maonian land! O flower and pride of hero sires! ye whom just anger drives against a foe, whose hearts Mezentius fires with righteous wrath, none of Italian blood may lead (lit. 'yoke') so great a race; choose ye a foreign chief.'"

506, 507. *succedam*, conj. in *petitio obliqua* implied by *mandat insignia*.

508-513. 'But from me does age with slow chill blood outworn by years, and strength unready for brave deeds, withhold the chief command. My son would I urge, were't not that, of a Sabine mother sprung (lit. of mixed blood in regard to his Sabine mother), a half Italian is he. Do thou, whose years and race alike are blest, whom Heaven's self calls, now enter on thy reign, brave chief of Troy and Italy alike!' For *serae* cp. Ov. Pont. iii. 4. 57 'Non ego cessavi, nec fecit inertia serum.' *ingredere*, cp. G. i. 42.

519. *suo munere* [Ribb. from Pal., Rom., Gud., *b*, *c*]. 'as (i. e. by way of, cp. l. 273) his own gift;' 'nomine' [Forb., Con., from Med., *c*], 'in his own name,' 'on his own account,' may have arisen from l. 121 above.

522, 523. 'Musing they stood on many a peril in their own sad hearts (and would have gone on musing) had not Cytherea sent a sign from the cloudless sky.' The true apodosis ('diutius putassent') is suppressed; see on vi. 358. For *aperto* cp. i. 155.

525, 526. *ruere*, i. e. with the crash; 'all Nature reeled and shook.' For *Tyrrhenus tubae clangor* cp. 'Nemeaeus hiatus leonis' Lucr. v. 24.

528, 529. *inter nubem* seems inconsistent with *regione serena* and *per sudum*; but perhaps it is used loosely for the sky (see on v. 525); or (as Con. suggests) as a medium through which the armour is seen 'veiled in cloud.' *pulsa*, 'clashed;' cp. l. 3 above.

532, 533. *profecto* strengthens and varies *ne vero* (= μή ὅητα, cp. xi. 278), being itself a particle of emphasis almost = 'vero.' 'Ask not, my friend, ask not, I pray, what hap these portents bring. 'Tis I am called by Heaven.' Dr. Kennedy, thinking the use of 'profecto' with an imperative impossible, conjectures 'me vera, hospes, ne quaere, profato . . .,' 'when I shall have declared to you the truth.'

534. *cecinit*, 'predicted' or 'promised;' see on ii. 124. This promise of Venus has not been mentioned before: and Gossrau is perhaps right in inferring from the hemistich (l. 536) that Virgil had not fully worked out the passage.

537, 538. *quam multa*, etc., see i. 100.

542. *Herculeis ignibus* does not imply either a fresh sacrifice at the Ara Maxima (Wagner), or sacred fire brought the day before from the Ara Maxima to Evander's domestic altar: Hercules being probably one of Evander's household gods. These varied with different persons; cp. v. 63, and Conington's note here.

548-550. *prona*, cp. G. i. 203. 'The rest drop down the stream, borne idly on the favouring tide, to tell Ascanius of his father's fortunes.'

551, 552. *dantur*, i. e. by Evander. *exsortem*, 'a special steed;' see on v. 534, ix. 271.

555. *limina* [Pal., Gud. 1] is so much more appropriate here than 'litora' [Med., Rom., Gud. 2, b, c]; despite the hint in l. 497 that the Etruscan army was near the shore, that I follow Con. in adopting it against the preponderancy of MSS. Cp. ll. 145, 362 above.

556, 567. *periculo*, usually explained as dative, 'fear comes nearer to danger,' i. e. anticipates it: but better as abl. of circumstance or cause—'fear strikes home as danger draws on, and larger looms the War god's form.'

559. Servius mentions three readings; (1) *inexpletus lacrimans* [Pal. 2, Rom., Gud. 1], (2) 'inexpletum lacrimans' [Pal. 1, c], (3) 'inexpletus lacrimis' [Med.], of which he prefers (2). Ribbeck, Con. etc. follow Wagner in adopting (1) as the hardest, and most likely to have given rise to the other two. It is paralleled in Virgil by e.g. G. i. 163 ('tarda volventia'), ii. 377 ('gravis incumbens'), iii. 28 ('magnum fluentem'), iv. 370 ('saxosus sonans').

560-571. The apodosis to *si referat* follows in l. 568: *divellerer*, etc., ll. 565-567 ('terna arma . . . exiit armis') being parenthetical. *leto*, probably abl. 'in death' (cp. x. 119, xi. 796); though some explain as dat., like 'sternere moiti' xii. 464. *huic capiti*, i. e. 'mihi finitimo;' cp. iv. 613. *dedisset*, 'had caused;' see on i. 63.

576, 577. The emphasis is on *visurus*, etc. 'If to live be to see him and to meet him again, then grant me life; no trial is too hard to bear,' (lit. 'I can endure to bear any trial'). For indic. *patior* [Pal. 1, b] cp. ix. 21: 'patiar' [Pal. 2, Gud. c] would be potential, 'I could bear.' *durare*

active, as Hor. Od. i. 14. 7 'Vix durare carinae Possunt imperiosius Aequor.'

582. *nuntius*, 'message,' as iv. 237.

585. *iamque adeo*, 'even now;' cp. ii. 567, v. 268, 864, xi. 275, 487; and on the general force of *adeo*, G. i. 24.

588. *pictis*, ? 'enamelled,' or 'painted;' see on vii. 796. For *conspetus* = 'conspicuous' cp. Liv. xxi. 4 (of Hannibal) 'vestitus inter aequales excellens; arma atque equi conspiciebantur.'

594. *qua proxima*, etc., 'where the goal of their journey is nearest;' i. e. they take the shortest route.

596. The rhythm imitates the sound of galloping horses. *putrem*, 'crumbling,' is suggestive of dust.

597-599. 'Near Caere's cool stream stands a mighty grove, with olden reverence hallowed far and wide; whose dark pine-wood is hemmed all round by a girdle of encircling hills.' *nigra abiete*, descriptive abl. with *nemus* = 'lucum.' *inclusere et cingunt*, hendiadys. *cavi*, as forming a hollow valley; see on i. 516. Macrobius cites the line with 'cingit,' to which 'nemus' would be nom. and 'nigra abiete' modal abl.; but all MSS. give *cingunt*. On the *Caeritis amnis* (now 'Vaccina') see Dennis, 'Etruria,' i. p. 228 'Insignificant as this turbid brook may appear, let the traveller pause a moment on the bridge, and bethink him that it has had the honour of being sung by Virgil The large natural mound close to the bridge may be the "celsus collis," whence Aeneas gazed on the Etruscan camp.'

600-602. The region about Agylla (Caere) was famed for cattle (Dennis, *l. c.* p. 229). The Pelasgic origin of the place is asserted by Dionysius, Strabo, Pliny, and other ancient writers: but Mommsen ('Hist. of Rome,' book i. ch. x.) considers 'Agylla' to be a Phoenician word = 'round town.'

603-605. *tuta locis*, 'safely placed' (abl. of resp.). *tendebat*, 'were camping;' see ii. 29. *latis arvis*; at this day, standing by the stream, 'the eye wanders over bare undulating downs, the "lata arva" of ancient song' (Dennis, p. 228).

610. 'When in the quiet vale afar she spied her son's retreat by the cool stream.' For *procul et secretum* cp. 'longius ex altoque' G. iii. 238, 'extremus galeaque ima' v. 498. *et gelido*, Pal., Rom., Med. 2, Gud.: but Forb., Gossr., and others read 'egelido' from Med. 1, c (Ribbeck 'ecgelido,' a form unknown to Latin), regarding 'e-' as intensive (cp. 'edurus' G. iv. 145). But though 'egelidus' is found = 'cool' in Pliny N. H. xxxi. 2. 6 'Albulae aquae egelidae' (Strabo, Ἀλβουλα ὑδατα ψυχρά), and Ausonius (A. D. 395) Caes. 21 'impiger egelido movet arma Severus ab Istro,' its regular classical sense is 'lukewarm,' 'with the chill off:' e. g. Catull. xlvii. 1 'Iam ver egelidos refert tepores;' Columella (A. D. 42) x. 282 'Nunc ver egelidum, nunc formosissimus annus;' Ovid. Am. ii. 11. 10 'Et gelidum Borean, egelidumque Notum;' Celsus (A. D. 37) 'Ulcus, si hiems est, egelida, si aliud tempus, frigida aqua fovendum;' Suetonius (A. D. 116) Aug. 82 'perfundebatur egelida aqua, vel sole multo calefacta.' In face of these examples, and the fact that Virgil has just called the stream in question 'gelidum' (l. 597), a word expressly contrasted with this by Ovid,

l. c., it is difficult to accept, on weaker MS. authority, 'egelido'—though sanctioned, I observe, by Mr. Ellis in his note on Catullus *l. c.* The fact that (as appears from Ansonius *l. c.*) it had acquired the meaning 'cool' at the time Cod. Med. was written (Introduct. II, p. xxii) might help to account for its appearance in that MS.

620. *vomentem*, most editions from Med., Rom., Gud. 2, *b, c*: 'minantem' Ribbeck from Pal., Gud. 1, for construction of which cp. x. 196.

624, 625. 'The polished greaves of electrum and fine gold, the spear, and the shield, a work of untold marvel.' The greaves are of *electrum*, (see on G. iii. 522) inlaid with gold 'smelted again and again' (*recocto*), and so 'refined.'

626 sqq. The leading thought of Virgil's description of the shield of Aeneas is that every scene is a prophetic conception of events in Roman history, culminating with the glories of Augustus; and thus, as has been already remarked in the Introduction to this book, it is strictly in harmony with the leading purpose of the poem, as an epic of national glory. The *Iliad* is an epic of human life: and so we find in Homer's description of the shield of Achilles (*Iliad* xviii. 478 sqq.) a representation of the varied spectacle of human life—in city and country, in peace or war; ploughing, reaping, vintage, cattle; with music and the dance. The general idea of Aeneas' shield is of course suggested by that of Achilles; but the only detail common to the two is that of the ocean stream (*Il.* xviii. 607; *Aen.* viii. 671): and Prof. Sellar well points out ('*Virgil*,' pp. 319, 320) that this passage, like the descent into Hades of *Aen.* vi. compared with the *véκρυα* of *Odyss.* xi, is a typical illustration both of 'the relation of Virgil to Homer, and his point of departure from him.' An ingenious artistic restoration of Homer's shield, and a comparison with that of Virgil here and the 'shield of Heracles' ascribed to Hesiod, will be found in Mr. A. S. Murray's '*History of Greek Sculpture*,' ch. iii. Mr. Murray thinks 'that Virgil had throughout obtained very definite suggestions from actual works of art;' instancing particularly the description of the wolf (*Il.* 630-634), of Augustus at Actium (*Il.* 680, 681), and of the Nile (*Il.* 711-713). See further below on *Il.* 671-674.

627. *vatum*, 'of prophets' lore.'

630-634. 'There too had he shown the she-wolf lying after birth in the green cave of Mars; around her udders hung and sported two boy babes, and fearless kissed her as their mother; while she, with shapely neck thrown back, was fondling them one by one and licking their bodies with her tongue.' The infinitives throughout depend on *fecerat. tereti cervice reflexam* seems imitated from *Lucr.* i. 35 (of Mars in the lap of Venus) '*tereti cervice reposta.*' *tereti*, ('*ter-o*,' *τέρ-ην*) = first, 'rubbed smooth,' 'rounded off,' cp. vi. 207; and so 'of the proper shape,' 'shapely,' cp. '*brachiolum teres*' Catull. lxi. 181, '*teretes surae*' Hor. Od. ii. 4. 11: then, metaphorically, '*teres atque rotundus*' Hor. S. ii. 7. 86, '*oratio teres*' Cic. de Or. iii. 52. 199. As a poetical description, this passage sufficiently represents the bronze figure now known as the 'Wolf of the Capitol,' which C. O. Müller believes to be Etruscan work, and the same as that mentioned by Livy (x. 23) as placed there about 298 B.C.

635, 636. *sine more*, see v. 694. *caveae*, properly the seats at a theatre (cp. v. 340), here of the Circus Maximus. *actis*, 'at the holding of the great Circensian games;' the past participle having to supply the want of a present participle, as e.g. 'vectus.' According to Livy (i. 9) the rapè of the Sabines took place at the 'Consualia' or feast of 'Consus' = Neptune.

643. *maneres*; 'you should have stood by your word' is the only English rendering for this idiom, in which the imperf. conj. denotes the supposition of a fact in past time: see note to Ecl. iii. 21, and cp. G. iv. 504, Aen. vii. 14, xi. 153, 164.

648. *in ferrum ruebant*, 'were rushing upon the sword;' cp. G. ii 504.

650. *adspiceres*, potential, 'you might see.' *auderet*, conj. in virtual oratio obliqua implied by *indignant, minanti*.

652. *in summo*, sc. 'clipeo.' Others take it with *Tarpeiae arcis*, which, however, seems more naturally to belong to *custos*.

654. 'There too was the palace of Romulus rough with fresh thatch of straw.' *recens horrebat* implies that it looked rough, as if newly thatched; the effect of straw (*culmo*) being probably given in gold. The 'Casa Romuli,' a wooden hut thatched with straw or reeds, was preserved down to Virgil's time on the Palatine hill, and kept in constant repair; so that *recens horrebat* conveyed a picture familiar to everyday Roman experience. It is mentioned e.g. by Vitruvius (B.C. 10), and Ovid (*Fasti* iii. 183—*Mars loquitur*) 'Quae fuerit nostri si quaeris regia nati, Aspice de canna straminibusque domum.' See also Burn, 'Rome,' p. 156.

655. For the story of Manlius saving the Capitol see Liv. v. 47. *auratis*, and *argenteus*, of the metal employed in representation; to which also must be referred 'aurea' (l. 659) and 'lucent' (l. 660).

660. *virgatis*, 'striped;' so Sil. Ital. v. 148 describes a warhorse as 'Caucasiam instratus virgato corpore tigrin.' For the ordinary meaning 'of wickerwork' cp. Catull. lxiv. 320 'virgati calathisci;' see Ellis *ad loc.* and Lidd. and Scott. s. v. *ῥαβδωτός*.

663-666. A picture of old religious institutions—the *Salii*, or dancing priests of Mars (above l. 285); the *Luperci*, priests of Lupercus the Roman Pan (see on l. 343); the *flamens'* caps and the sacred shields of Mars (Liv. i. 20); and the honour granted to the Roman matrons of riding in *pilenta*, in return for devoting their golden ornaments to discharge Camillus' vow of a tenth of the spoil of Veii to Apollo (B.C. 392, Liv. v. 25). Another legend, representing them as contributors to the ransom paid to the Gauls, has the authority of Varro (apud Non. iii. 45) and Diodorus Siculus xiv. 116 (B.C. 8).

668-670. National benefactors and criminals are pictorially represented by their fortunes in the other world; see Conington's note here, and cp. G. iii. 37-39 for a similar expression of feeling with regard to the enemies of Augustus. Catiline could be safely singled out, as one whom all parties agreed to condemn; while Cato Uticensis had been an enemy of Julius Caesar only, not of Augustus, and is also eulogised by Horace Od. i. 12. 35, ii. 1. 24. As a suicide, Cato should, according to vi. 434-439, be placed not in Elysium, but in the 'lugentes campi;' but Virgil is not bound to such minute consistency. Cato's character in life warranted this

conception of him as a lawgiver to the dead; and it seems to have struck the imagination of Roman poets, particularly of Lucan, who dwells upon Cato's example of hardihood, constancy, and philosophic calmness—'Victrix causa Deis placuit, sed victa Catoni' (Phars. i. 128).

671-674. 'Amid these scenes stretched far and wide the semblance of the swelling main, wrought in gold, its dark waves all a-foam with hoary spray: and round it in a ring were dolphins of glittering silver, lashing the water with their tails and cleaving the tide.' On Homer's shield the Ocean stream is a kind of outer border, *ἀντὺγα πᾶρ πυμάτην σάκεος πύκα ποιητοῖο*: but Virgil seems to imply a distinct 'panel' of the shield. The fish are seen in the conventional representation of water in Assyrian sculptures, which Mr. Murray reproduces on the shield of Achilles ('Greek Sculpture,' p. 54): and a row of dolphins, with a rolling border beneath to represent the waves in which they are sporting, is a common decoration of Etruscan tombs (Dennis, 'Etruria,' i. p. 169). Virgil's description is probably suggested by some actual picture or work of art.

675-728. Four scenes from the exploits of Augustus: (1) Battle of Actium (ll. 675-706); (2) Flight of Cleopatra (ll. 707-713); (3) Augustus triumphing at Rome (ll. 714-719); (4) Augustus reviewing the gifts of the nations (ll. 720-728). There have been eight groups previously, viz. 1. The Wolf with Romulus and Remus; 2. Rape of the Sabines; 3. Mettus; 4. Porsena; 5. Manlius saving the Capitol; 6. Salii, Luperi, etc.; 7. The world below; 8. The Ocean: making twelve in all. On Homer's shield there are twelve scenes, the centre or 'umbo' showing the heavenly bodies, and Ocean encircling the whole.

675-677. 'In the midst (of the shield) might you see ships wrought in bronze and Actium's fight; Leucate all aglow with martial lines, and waves of ruddy gold.' *fervēre*, see G. i. 456. On the national feelings of peace and order secured, and civil discord ended by the victory of Augustus at Actium, to which Virgil here gives expression, see Sellar, 'Virgil,' pp. 8 sqq.; and cp. the sentence of Tacitus (Hist. i. 1) which gives the key to Roman acquiescence in Imperialism—'Postquam bellatum apud Actium et omnem potentiam ad unum conferri pacis interfuit.'

678-681. *hinc*, 'on one side,' corresponds to '*hinc*' l. 685. *Penatibus et magnis Dis*, see on iii. 12. *laeta*, 'propitious,' 'bright.'

683. *arduus*, i. q. 'stans celsa in puppi' l. 680. *insigne*, nom. 'in loose apposition to the sentence' (Con.). 'On whose temples glitter the beaks of a naval crown, that proudest meed of war.'

685-688. 'Elsewhere is Antonius with barbarian aids (see on ii. 504) and arms of every hue, victorious from the morning land and the Red-sea shore, leading on the might of Egypt and the East, and Bactrians from their distant home: behind him comes—foul shame! his Egyptian bride.' For the Roman feeling against marriage with a foreigner cp. Hor. Od. iii. 5. 5 'Milesne Crassi coniuge barbara Turpis maritus vixit?' and Liv. xliii. 3; and for their special detestation of Antony's alliance with Cleopatra Hor. Od. i. 37, Epod. ix.

689. *reductis*, 'pulled home' (to the chest); cp. '*adductis lacertis*'. v. 141.

693. *tanta mole* qualifies the whole clause—'so vast the charge of heroes on their tower-armed ships.'

694, 695. *telis*, a descriptive abl. with *volatile*—'an iron shower of winged darts;' cp. 'saxis' l. 190 above, 'iaculis' iii. 46, 'partu' vii. 660. *manu* with *spargitur*: the suggestion that *manu telisque*='with hand or enginery' (Con. verse tr.) seems needless.

696, 697. Cleopatra is represented holding the *sistrum* (σεῖστρον) or rattle used in the orgies of Isis, with two snakes behind her, in allusion to her coming fate.

698-700. 'There too are hideous shapes of all outlandish gods, dog-faced Anubis among them, in arms against Neptune and Venus and Minerva.' Cp. Prop. iv. 11. 41 (of Cleopatra) 'Ausa Iovi nostro latrantem opponere Anubim' (Propertius had seen the Aeneid before its publication); and for the conception of the victory of Actium as the triumph of the old Roman religion over foreign and degrading cults see Sellar, 'Virgil,' pp. 13 sqq., Nettleship, 'Suggestions,' p. 40.

701. *caelatus*, 'embossed,' *ex aethere*, 'above;' in reference to their position in the picture: so 'desuper' l. 705.

704. On *Actius Apollo* see iii. 275; and cp. Prop. v. 6. 27-36 for a fine poetical description of Apollo aiding Augustus at Actium.

707-713. 'There too was the queen herself, spreading, as it seemed, her sails to the winds she had invoked; her hand in act to loose the slackening sheet. Her had the Lord of Fire shown amid the carnage, all pale at her coming doom (cp. iv. 644), borne on by wind and wave: and over against her Nile, his mighty frame distressed, his garments opened wide, with outspread robe calling his conquered sons into his lap of blue waters and the refuge of his streams.'

708. *iam iamque* 'respicit rem futuram, sed imminentem' (Forcell.); cp. ii. 530, vi. 602, xii. 754, 940. Cleopatra is represented with her hand on the rope which lets the sail out to catch the wind; see on iii. 267 'laxare rudentes,' and cp. x. 229.

714-716. *triplici*. Suetonius (Oct. 22) tells us that Augustus on his return to Rome in B.C. 29 had three days of triumph for his successes at Actium, in Dalmatia, and at Alexandria, himself entering Rome on the last. The three days are for descriptive purposes combined into one: and Augustus is poetically represented as consecrating at once all the temples restored in his reign—*ter centum* being a round number. Such restoration was part of his policy (Sellar, p. 13; cp. Hor. Od. iii. 6), and is specially commemorated by himself among the great acts of his reign—e.g. on the 'Monumentum Ancyranum.'

721. *recognoscit*, 'reviews,' 'tells over.'

724. *discinctos*, (1) 'disarmed' (i.e. conquered): cp. Juv. viii. 120 'Quum Marius tenues nuper discinxerit Afros;' Liv. xxvii. 13 (of a military punishment) 'dstrictis gladiis discinctos:' (2) 'ungirt' or 'loose-girt,' in reference to their national costume; cp. Plaut. Poen. v. 2. 48 where an African is addressed as 'Tu, qui zonam non habes;' Sil. Ital. iii. 235 (of Carthaginian troops) 'vestigia nuda, sinusque Cingere inassuetum;' Liv. xxx. 11 'discinctus et inermis eques:' (3)='loose,' 'dissolute,' and so 'effeminate'

(a loose-flowing robe arguing effeminacy), which possibly is the allusion in Plaut. *l. c.*; cp. Hor. Epod. i. 34 'discinctus nepos.' Gossrau prefers (1), Conington (2), Forbiger (3): with some hesitation, I follow Conington.

725. The **Leleges** and **Cares** represent Asia Minor; the **Geloni** (called 'pharetratos' Hor. Od. iii. 4. 35) were a Scythian people; cp. G. ii. 115, iii. 461.

727, 728. The **Morini** were in Gallia Belgica, the **Dahae** on the Caspian. **bicornis**, of the two embouchures, the Rhine proper and the Waal (Vahal).

729-731. 'Such legends traced on Vulcan's shield, his mother's gift, Aeneas sees in wonder, rejoicing, he knows not why, in the picture of things to be, as he rears upon his shoulder the fame and fortunes of his line.'

AENEIS.

LIBER NONUS.

During the absence of Aeneas, his camp, at the instigation of Iris the messenger of Juno, is besieged by Turnus, who begins by setting fire to the ships, which are changed into sea nymphs (ll. 1-167). Nisus and Euryalus make a night attack upon the Rutulians, and are slain (ll. 168-449). The besiegers then attack in the morning, and after great deeds of prowess on either side, but especially on the part of Turnus himself, are beaten back (ll. 450-818). With the exception of the incident of Nisus and Euryalus, which is 'one of the crowning instances of Virgil's power of appealing to human sensibility,' the matter of this book is not very happily conceived. Why, for instance, should Aeneas' journey to Evander, undertaken by supernatural advice, lead to so much difficulty for his side? In book X we find the gods disputing about it; Venus complaining, Juno retorting that Aeneas brought it on himself, and Jupiter declining to say whether fate or human error is to blame: and the poet seems there to be trying to disentangle his story from the complication in which it has become involved.

Considerable light is thrown in this book upon Virgil's conception of the character of Turnus, who, in the absence of Aeneas, becomes the prominent figure. He is a bold warrior, but wild and semi-barbarous (see e.g. ll. 57, 72, 128 sqq.), and even in his highest exploits (e.g. ll. 757 sqq.) is shown in strong contrast to Aeneas—a contrast which appears still more clearly in books X-XII.

1-5. *penitus* with *diversa*, 'in far-distant scenes.' *Pilumni*, the mythic ancestor of Turnus, x. 619. *Thaumantias*, daughter of *Thaumas*, her eponymous father (Hes. Theog. 267): so the Muses are the daughters of *Mnemosyne* (ib. 54, 916).

6, 7. *optanti* = 'si optares,' the apodosis to which is *auderet. volvenda dies*, 'time in its course;' see on i. 269. *ultro*, 'actually,' i.e. 'insuper quam quod optares;' see on ii. 145.

9-11. *petit*, present, 'is making for.' Aeneas' expedition is now going on; he has already reached (*penetravit* l. 10) Cortona, and is there raising (*armat*) allies: the change of tense is thus quite natural and gives no countenance to the view that *petit* is a contracted perfect; cp. vii. 363. For

the rhythm cp. vii. 398, G. ii. 5. *Palatini*, an anachronism: Virgil is thinking of 'Romana Palatia.' *Lydorum*; see on ii. 781.

13, 14. *arripe* = 'occupa' (cp. iii. 479); 'surprise and seize his camp.' For *paribus alis* see on iv. 252.

18-22. 'Fair Iris, glory of the sky, who sent thee hither (*mihi*) down from heaven to earth? Whence this sudden brightness of the sky? I see the heavens rent in twain, and stars that wander in the firmament. Such mighty signs I follow, whoe'er thou art that callest me to arms.' For *quisquis es* see on iv. 576.

26. *pictai*, archaic genitive, cp. iii. 354: and for the construction, Ecl. ii. 20.

29. This verse is wanting in all MSS. and has been introduced from vii. 784.

30-32. 'As Ganges rising high with seven calm streams, all silently, or as when Nile's rich flood falls back from the fields and sinks within its channel bed.' The steady, silent march of the army is compared to the slow, gradual rising and subsidence of great rivers; the spondaic rhythm and alliteration of l. 30 being expressive: cp. Milton's description of the curfew, 'Il Penseroso,' 75, 76—

'Over some wide-watered shore
Swinging slow with sullen roar.'

Virgil attributes to the Ganges the periodical overflow and seven mouths of the Nile—probably for the sake of poetic variety. *per tacitum* = 'tacite,' an adverbial expression analogous to Greek *διὰ τῆς ἡσυχίας*, etc.: cp. v. 793 'per scelus,' vii. 66 'per mutua,' G. i. 122; Liv. i. 5 'per lusum atque lasciviam;' Tac. Ann. i. 75 'erogandae per honesta pecuniae;' Sall. Cat. 20. 2 'per ignaviam' = 'ignave.'

37. *ascendite* [Pal., Med.] is justly preferred to 'scandite' [Med. on margin] the reading of old editions: for the lengthening of *telā* in *thesi* before 'sc' is a licence unknown to Virgil; 'que' is long before 'z,' 'x,' 'st' in G. i. 371, iv. 336 and Aen. viii. 425 respectively, but always in *arsi*: cp. x. 251. 'et scandite' [Vat., Rom., *b*, *c*] might be the true reading, but can hardly be taken (as Ribb.) to imply an original 'ecscandite' or 'escendite.'

41. *fuisset* in *oratio obliqua* represents 'fuerit' (2nd fut.) in *oratio recta*; see on ii. 94. *fortuna*, *καρπός*.

47-55. 'Turnus, having outstripped his column's tardy course with twenty chosen horsemen, and nearing the city unforeseen—mounted as he was on a dappled Thracian steed and wearing a gold helm with ruddy crest—cries out, "Now, gallants, who with me is first against the foe? Look there!" and launches at the word a javelin through the air to start the fight, then ranges towering o'er the plain.' Most editors place a colon after *adest*, regarding *Turnus* as its subject, and *et* in l. 48 as coupling the 'not properly coordinate' ideas *comitatus* and *improvisus*. I have followed Dr. Kennedy's suggestion that *Turnus* is subject of *ait*, *ut ante* . . . *adest* being a dependent temporal clause, and *maculis* . . . *rubra* a parenthesis. For the construction *lectis comitatus* see on i. 312; and for *principium*, accus. in apposition to the sentence, cp. vi. 222.

55, 56. *mirantur* is followed by (1) accusativus objecti (*corda*), (2) an infin. clause (*non aequo . . . fovere*) standing to it in the same relation.

59-68. 'Like a wolf that prowls around some teeming fold, chafing at the gate through wind and rain, at dead of night; safe 'neath their dams the lambs keep bleating; he, savage and desperate with wrath, rages at those he cannot reach, goaded by hunger's long-gathered fury and jaws unslaked with blood—so the Rutulian, as he gazes on camp and wall, is all aflame with wrath; vexed wonder fires his hardy frame how best to assay approach, what course may dash the sheltered Trojans from their fort and fling them on the plain.' For the simile cp. *Iliad* xi. 547 sqq., *Od.* vi. 130 sqq. *nocte super media*, abl. of circumstance (vii. 344, 358) transferred to time, ἐπὶ μέσση νυκτί. *improbis*, see on G. i. 119. *temptet*, etc. interrogatio obliqua dependent on the notion of wonder implied in *duris dolor ossibus ardet*.

67. *quae via*, Pal. 1, Rom.; '*qua via*' [Vat., Med., Pal. 2, Gud., *b, c*] requires a change, for which it is most natural to look to other codices. Ribbeck, however (Prol. p. 366), suggests '*qua vi*,' urging (1) that '*vis*' not '*via*' can be most properly said '*excute et effundere Teucros*,' (2) that such a spondaic rhythm might designedly be used '*ad depingendas opugnandi moras, quo velocius postea dactyli ad aures acciderint*.' But reasons which might justify a reading established on strong MS. authority, cannot have equal force to support it *against* MS. authority. It is more likely that some copyist, with QVAEVIA before him, should either from carelessness or ignorance have taken it for a parallel to *qua ratione* above, than that QVAVI should have been without metrical or grammatical reason expanded to QVAEVIA.

68. *aequor* [Ribb. from Pal. 1, Gud., *b, c*] is preferable to '*aequum*' [Vat., Med., Rom.]; Virgilian usage supplying many examples of the former (e. g. v. 456, vii. 781, x. 444, xi. 599, xii. 333, etc.), but none of the latter, which is only found in Livy and Tacitus; see dictionaries.

73, 74. *incumbunt*, 'set to work;' cp. iv. 397. *accingitur*, see on vi. 570.

79. *prisca*, etc. 'Tis a story of old days, but its fame endures for ever.' *fides*, lit. 'evidence for the deed;' see on ii. 309.

85-87. 'A wood of pines beloved for many a year was my sacred grove upon (Ida's) height, to which men brought their offerings—a grove shut in with pitch trees dark and maple palings.' Wagner (followed by Con.) puts a colon at *annos*, understanding '*est*,' and taking *lucus* to be a part of the *silva*. Ribbeck thinks l. 85 a dittographia—i. e. that Virgil wrote both lines 85 and 86, trying variations, but did not decide between them: and it is possible that the passage is one which Virgil would have retouched.

88, 89. *egeret* with gen., as in xi. 27, is an analogous construction to gen. after '*dives*,' '*pauper*,' etc. *nunc . . . angit*, 'now anxious fear with anguish rends my restless heart.' The assonance *anxius angit* is perhaps intended to express the intensity of the anguish, as does its original '*anxius angor*' ('bitter, bitter anguish' Munro) *Lucr.* iii. 993, vi. 1158; but such

poetical assonances are common in Lucretius and Virgil; cp. Aen. ii. 53, iv. 271, and see Munro on Lucr. i. 826.

91, 92. 'Let their birth upon my hills avail that they be not shattered and o'ercome by any length of voyage or by stormy gale' So Ribb., reading *ne* from Pal., Gud. 1, *c*: others '*neu*' from Med., Rom., *b*, with a colon after *vincantur*. A third expedient is to remove the colon at *parentem*, so that *ne . . . vincantur* follows *posse*, 'let a mother's prayers avail that they be not . . .'

93. *torquet*, 'guides the stars of heaven;' cp. iv. 269, and for *sidera mundi*, Lucr. ii. 328.

95-97. 'Can ships that mortal hand hath made enjoy immortal rights? Can Aeneas pass secure through change and chance? What god had ever power so great as this?'

98, 99. *immo*: Jupiter amends Cybele's proposal. *defunctae*, sc. '*cursu*' or '*munere*;' 'their service o'er.' *olim*, 'hereafter;' see on i. 20.

105-107. 'He spake, and sealing his vow by his Stygian brother's flood, by the shores of the pitchy torrent with its dark swirling streams, he nodded assent; and the nod made all Olympus quake.' For the oath of Styx see vi. 323. *torrentes*, usually of 'rushing' water, as G. ii. 451. Virgil *may* mean to suggest in connection with *pice* the 'waves of torrent fire,' usually ascribed to Phlegethon (vi. 550, cp. 'Paradise Lost,' ii. 580); but is not *pice atraque voragine* = '*atra et picea voragine*,' with reference only to the *colour* of the river of Hades?

110. *nova . . . offulsit*, 'a strange light flashed across their eyes.' The idea (as in viii. 524 sqq.) is that of a flash of lightning followed by a thunder crash; the latter being here represented by the '*Idaei chori*,' i. e. Corybantes, who clash their cymbals.

114. *ne trepidate*, 'haste not.'

121. This line is omitted by Vat., Med., Pal., Rom., Gud., *b*, *c*, and found only in a 'Codex Porcius' (later than the twelfth century) cited by Pierius; and is no doubt interpolated from x. 223.

127. *ultro*; not only does Turnus not lose heart at the portent, but more than that ('insuper,' see on ii. 145) he turns it to the encouragement of others—'still cheers their hearts, and still upbraids.' The whole speech (ll. 128-158) is characteristic of the conception of Turnus; fearless alike of god and man, careless of omens and portents, with but one thought—that of vengeance on his enemies.

131. *rerum pars altera*, 'one half the world,' i. e. the sea, which is closed to the Trojans now that their ships are gone.

135-145. 'Tis enough for fate and Venus, that Trojans have set foot on rich Ausonia's shores. I too have my fate to match with theirs; 'tis mine to cut off with the sword the accursed race for the theft of my bride: not alone to Atreus' sons does grief like that come home, not alone has Mycenae good cause for war. "But," you say, "'tis enough that they have perished once." Ay, it should have been enough to sin once in days of old, hating utterly (thenceforth) well-nigh all woman kind. Fools! whose trust in the rampart that parts us, and the trench that stays our onset, poor

fence 'gainst death, is all that gives them heart. What! have they not seen Troy, the work of Neptune's hand, sink down in flames?' *sed periisse semel satis est*, an imaginary objection, to which Turnus immediately retorts, that the affair of Helen ought to have been a lesson for the future. *quibus . . . animos*, an abrupt exclamation, followed by another introduced by *at indignantis* (ii. 535, vii 363): excitement making the speaker incoherent.

143. *discrimina parva* [Vat. 2] is preferred by most editors to '*discrimine parvo*' [Vat. 1, Med., Gud.] which may have arisen from iii. 685. Pal. 1 has '*discrimina parvas*;' Pal. 2, Rom. '*discrimina parvo*:' so that both these codices are partial witnesses for neut. plur. For analogous vv. ll. see iv. 98.

146, 147. Ribbeck places these two lines after l. 72, changing *sed* into '*sic*;' and reading *qui* as relative. The MSS. all give *QVISCINDERE*: but this, as Con. remarks, may stand for either '*quis scindere*' or '*qui scindere*,' the forms '*qui*,' and '*quis*' being often confused in MSS, especially before '*s*;' cp. Ecl. i. 19, ii. 19, G. iv. 537, Aen. iii. 608, v. 648, and see note to vi. 141.

151. This line is rejected by Wagner, Ribbeck, etc. as an inappropriate repetition of ii. 166 (there being no Palladium in the Trojan camp), and also on account of the form *Palladii*. On this latter reason, however, see note to iii. 702. The words no doubt are flat; but, as Con. points out, they only mean in Turnus' mouth, 'I will have nothing to do with surprising and slaughtering sentinels:' and there is no MS. authority for their omission.

154, 155. 'I will teach them not to think (lit. cause that they do not) they have to do with Greeks and Pelasgian troops, whom Hector kept at bay for ten long years.'

157. *quod superest*, sc. '*dici*;' see also G. iv. 51.

164-167. 'They shift their posts and relieve their guard; then stretched upon the sward give wine free play (cp. iv. 50) and tilt the brazen bowl. The watch-fires gleam: guards pass the night in watching and in revel.' *custodia* = '*custodes*,' as vi 574. Virgil may have had in mind the celebrated description at the end of Iliad viii.—e.g. 553, 554 *Οἱ δὲ μέγα φρονέοντες ἀνὰ πτολέμοιο γεφύρας Εἴατο παννύχιοι, πυρὰ δὲ σφισι καίετο πολλά.*

168-170. *super*, adverbial, 'from their rampart above.' *pontes*, 'draw-bridges' connecting detached towers or outworks (*propugnacula*) with the main fortification.

177. *Ida* can hardly be, as Con. thinks, the mountain; '*domitrix Epidaurus equorum*' (G. iii. 44) not being enough to establish the view that *venatrix* could be applied to a place, in the sense '*venationibus abundans*.' Some mountain-nymph, the mother of Nisus, must be intended; cp. for *miserat* etc. ll. 546, 547 below.

179-181. 'Hard by was Euryalus his friend, fairest of Aeneas' train, of all that donned the arms of Troy; a boy whose cheek unshorn showed youth's first bloom.'

185. *dira cupido*, 'wild desire;' see vi. 373, G. i. 37.

186. *iamdudum*, either with *agitat* = *πάλαι ὀτρύνει*, 'has long been

urging; ' or with *invadere* = 'forthwith,' 'at once,' as in ii. 103 (where see note).

190, 191. *percipe porro*, 'learn now' (lit. 'further'); cp. *Lucr.* vi. 46 '*quae restant percipe porro.*' *quid dubitem*, 'what I am thinking of:' cp. *Ter. Ad.* iv. 5. 57 '*haec dum dubitas, menses abierunt decem;*' *Cic. Rosc. Am.* 31. 88 '*restat, indices, ut hoc dubitemus. uter potius Sex. Roscium occiderit;*' *Tac. Ann.* iv. 57. 5 '*dubitaverat Augustus Germanicum rei Romanae imponere*' (had considered whether he should); and Greek *δοιάζω*.

195, 196. *tumulo sub illo*, 'beneath yon mound,' 'quem manu monstrat Euryalo' (Gossr.). *muros et moenia*, see ii. 234.

197-200. 'Astonied stood Euryalus, thrilled with great longing for high deeds, then thus bespake his eager friend: "Shrink you, then, Nisus, to make me share your high emprise?"' For *fugis* with *infin.* cp. *Hor. Od.* i. 9. 13, ii. 4. 22 etc.; and see note to *Aen.* iii. 42.

205, 206. *hic*, '*δεικτικῶς* pro "hic meus"' (Forb.), as *Ecl.* ix. 16, *Aen.* ii. 292. 'Mine, mine is a soul that holds existence cheap, nor deems the fame you seek too dearly bought with life itself.' *lucis*, see on *G.* iv. 255.

213-215. 'Let one remain to lay my body, rescued from the fray or redeemed at a price, in the accustomed earth; or should any hap refuse that boon, to pay funeral rites to the absent dead, and honour him with a tomb.' *humo solita*, local abl., where dat. might be expected; see on *G.* i. 430, *Aen.* iv. 392, v. 290, x. 361. Ribb., Gossr. punctuate [with *Vat., Med.*] '*mandet humo; solita . . .*' Gossr. approving a conjecture '*saltem*' for *solita*.

218. The aged women had been left in Sicily with *Acestes*; v. 716 sqq., 750 sqq.

222. *servant vices*, 'take their place'—lit. 'abide in'; cp. *G.* iv. 459.

226-230. Ribbeck (against all MS. authority) inserts 'et' before *delecta*, so as to distinguish *iuventus* from *ductores primi*: but these latter may well be called 'picked warriors'; cp. viii. 499, and *Lucr.* i. 86 '*Ductores Danaum delecti, prima virorum.*' For *campi medio* see vii. 59. The *campus* is an open space in the centre of the encampment.

231-233. *fore* depends on '*dicunt*' or some such word to be supplied from *orant*—'grave is their business and will repay delay.' *morae*, the interruption of 'consilium summis regni de rebus.' *trepidus*, 'impatient.'

235. *ab annis*, from the point of view of our years; cp. *Ter. And.* iv. 1. 22 '*Tuum animum ex animo spectavi meo.*' Translate: 'Nor judge our offer by our years.'

237, 238. *insidiis*, 'for our secret passage' (from the camp). *bivio portae* merely = 'the gateway,' which is '*bivium*,' as being the way in and out; cp. '*bivias fauces*' xi. 516.

241. *quaesitum*, supine after *fortuna uti*, 'if you let us try our chance, to seek' For supine after other than a verb of motion cp. *Sall.* fragm. '*ultum iniurias hortor*,' and the phrases '*venum*,' '*nuptum*,' '*pessum dare*.'

243. *fallit*, *Pal.*, *Rom.*, '*fallet*' *Med.*, are equally appropriate: 'we are not mistaken in,' or 'we shall not miss our road.'

246. 'Hereon Aletes, of weighty years and judgment ripe.' For *animi* see ii. 435, G. iii. 289.

248, 249. *tamen* ('after all'), '*vim solandi habet*' (Forb.); see below l. 315. *certa*, 'trusty'; cp. i. 576.

255. *actutum*, 'at once,' ἄμα τῷ ἔργῳ. *integer aevi*, 'in the freshness, or prime, of years;' see ii. 638.

257-259. *vos*, 'you both' (Nisus and Euryalus); cp. i. 140, and below l. 525. *excipit*, 'breaks in,' ὑπολαμβάνει; cp. iv. 114. On *Penates*, etc. see iii. 12.

263-266. *argento perfecta*, etc., see v. 267. *quem dat*, 'the gift of Dido'; see on ii. 275.

268. *dicere* [Med., Pal., Gnd. 1], to 'fix' or 'assign' the shares of spoil; cp. '*praemia dicit*' v. 486: '*ducere*' [Rom., b, c] is the common phrase 'to draw lots.' Servius mentions a third reading, '*deicere*,' which (from his reference to v. 490) he seems to consider = '*deicere*;' but it is probably another way of writing '*dicere*,' as '*nei*,' '*sibi*,' '*utei*,' etc. on inscriptions.

271. *excipiam sorti* (archaic abl., as G. iv. 165), 'I will separate from the lot,' ἐξαιρέτους ποιήσομαι: cp. v. 534, viii. 552. They are to be Nisus' from this moment (*iam nunc*) without waiting for allotment.

274. *insuper* is here a preposition with ablative case. *campi quod*, etc., the royal domain or *τέμενος* (Od. vi. 293) of Latinus; cp. xi. 316.

275. *spatiis*, i.e. of the race-course; 'whose age mine follows closer in the race of life.' Ascanius is not so far behind Euryalus in years.

279, 280. 'Let peace or war my state befall,

Thought, word, and deed, you share them all' (Con.);

The idea is that of '*arcanos tibi credere sensus*' iv. 422.

281-283. *me nulla*, etc., 'no time shall prove me unequal to such deeds of daring, let only propitious, and not adverse fate befall.' *arguerit*, 2nd fut. indic., according to the common Latin idiom which regards future events from some point of view in the future, not (as English or 1st fut. indic.) from the moment of speaking. It means, 'You never shall have to say that I was unequal . . . ' *tantum* is variously taken, (1) with *dissimilem* (Heyne, Wagner), 'so far unequal;' cp. Hor. Sat. ii. 3. 313 '*te quoque verum est Tantum dissimilem et tanto certare minorem?*' (2) by itself, with colon before and after, 'thus much will I say;' so Ribb. reading '*aut adversa*,' 'whether good or ill hap befall:' (3) as above with *cadat*. In l. 283 Med., Pal., Rom. give '*haut* (i.e. *haud*) *adversa*,' an addition which Heyne condemns as weak after *secunda*: but it is natural that Euryalus should be thinking of and mention either result.

286. *excedentem*, 'as she left home:' pres. participle of contemporary action, not (as some) = '*quin excederet*' by a kind of negative prolepsis; see note to vii. 498.

289. *quod nequeam*, according to Kenn. and others, is conj. in virtual oratio obliqua implied by *testis* (sc. '*me eam insalutatam linquere*'): but the passage is on the whole more forcible if with Con. and Madvig (Opusc. 2. 237) we make *nox . . . dextera* a parenthesis, and regard *nequeam* as potential ('I could not bear') on the analogy of '*velim*,' '*possim*,' etc.;

cp. 'quando nequeam' l. 497 below; Lucr. ii. 889 'qui minus esse queant?' v. 210-212 'Si non cimus (indic.) . . . Sponte sua nequeant exsistere,' and other examples cited by Munro on i. 327, where 'possis' precisely = 'potest' ib. 324. Our English phrase 'I should like (i.e. 'I do like') to do this,' is also analogous; cp. Gk. βουλόμην ἄν. Either explanation is grammatically possible: and the very positive condemnation of Conington's view in the preface to Dr. Kennedy's second edition (as also in the preface to edition 4 of the 'Public School Latin Grammar') seems hardly justifiable.

294. 'And his heart was touched by the vision of a son's great love.' *pietas patria* = 'pietas erga patrem;' cp. vi. 405, x. 824.

296-298. 'Be sure your high emprise shall find its full reward. Your mother shall be mine, and Creusa's name alone be found wanting; nor slight the honour that awaits the mother of such a son.' *sponde*, sc. 'tibi;' the v. l. 'spondeo' has little authority, though, strictly speaking, it is Iulus who makes the promise. *partum talem*, a verbal subst., τὸ τετοκέναι υἱὸν τοιοῦτον (Forb.).

305. *habilem aptarat*, 'fitted for carrying.'

315. *tamen* refers to a suppressed thought ('perituri quidem, multis tamen . . .'), partly suggested by the word *inimica*, implying that the camp is 'non tantum hostilia, sed et pernicioosa. Nam eum dolore dictum est "inimica," unde scilicet non redituri erant' (Servius): 'the fatal camp.' See Conington's note here, and cp. l. 248 above, Ecl. ix. 62.

317. *arrectos*, 'set up on end,' with the pole in the air.

323. 'These parts will I lay waste and make a broad road for you to follow.' For *vasta dabo* cp. xii. 437, and see note to i. 63.

327, 328. 'A chief was he, and to his chief a seer well loved; but all his seer-craft could not stay the plague of death.'

329. *temere iacentes*, 'there as they lay,' ὡς ἔτυχον κείμενοι; cp. 'iacentes sic temere' Hor. Od. ii. 11. 14, for the meaning of 'sic' in which see Munro on Lucr. v. 970. *inter tela*, i.e. where the arms were piled.

337, 338. *deo* perhaps = 'Baccho,' sc. 'vino,' cp. i. 636; but a passage in Statius (Theb. ii. 76), evidently reflecting this and l. 326, suggests the god of *sleep*—'Serta inter vacuosque mero crateras anhelum Proflabant sub luce deum.' The two ideas perhaps combine in that of a drunken sleep. For *multo* see iii. 372. *protinus*, 'onward,' with both *aequasset* and *tulisset*: 'happy, had he made that game last all the night, nor ended till the dawn.'

339. *turbans*, intrans. = 'turbans faciens,' cp. vi. 800; Cic. de Fin. i. 10 'at id ne ferae quidem faciunt, ut (although) ita ruant itaque turbent, ut earum motus et impetus quo pertineant non intelligamus.' Others consider *per ovilia turbans* = 'perturbans ovilia' by tmesis.

348-350. *multa morte* (cp. 'multa nocte' G. iv. 180), abl. of circumst., 'with much, or full death'—'when the work of death was done.' Servius' explanation, 'cum multo cruore,' is not borne out by any known use of 'mors' in Latin, and is only partially illustrated by Homer's πορφύρεος θάνατος (Iliad v. 83). *recepit* is generally explained 'drew it back:' but the passage of Lucretius ('multo si forte umore recepit Ignem' vi. 146),

which Virgil has in mind, suggests 'welcomed with abundance of death (with full stroke of death)' as the possible meaning. As Rhoetus rises to face Euryalus, he is received by a mortal stroke. Gossrau reads 'multa morte recepit Purpureum: vomit . . .;' but *purpuream animam*, 'the red life stream,' has better authority. *furto*, dat. after *instat*—'eagerly presses on his stealthy course.' For the meaning cp. 'insidiis' l. 237.

356. *exhaustum est*, sc. 'a nobis'; 'we have had our fill of vengeance.' The word is generally used (as e.g. vi. 14) of enduring, i.e. draining to the bottom, toil or suffering, not of inflicting it: but the context here seems to require reference to Nisus and Euryalus rather than to their victims.

359-362. *phaleras*, 'decorations' worn on the breast, as medals are now; cp. Juv. xvi. 60 'laeti phaleris et torquibus omnes,' where Mayor explains that they were 'bosses of thin bronze, silver, or gold chased in relief . . . fastened to a belt by back pieces of copper.' *aurea bullis cingula* is thus (Vergiliano more) an amplification of 'phaleras,' 'the golden studded belt once Rhamnes' pride': 'phalerae' and 'bullae' being virtually identical. Others distinguish *phaleras* and *cingula*, understanding the latter of a sword-belt; but apparently only *one* ornament is spoken of, which Euryalus fastens *umeris* (l. 364). *mittit*, cp. l. 267 above, and see note to ii. 275—'sent by its wealthy lord in days of old.' *dat habere*, δῶκεν ἔχειν: see on constr. of infin. i. 66, 319, 527.

362, 363. Ribbeck brackets this line (which occurs in all MSS.) as spurious, suggesting that it was added to explain *nequiquam* in the next line, on which view *post mortem* = after Euryalus' death. It cannot = 'post mortem Remuli,' though *moriens* might suggest this; for this would be inconsistent with the statement that at Remulus' death the 'phalerae' passed to his grandson. It must = 'after the grandson's death;' the inference being that Rhamnes then received the 'phalerae' as his share of spoils. The omission of the line would clear the sense, Rhamnes being then the *nepos* of Remulus: but MS. authority forbids this, and it is better (with Servius) to regard the passage as left unfinished by Virgil.

365. *habilem*, Homer's εὖ ἀρπυῖαν, 'well fitting.'

371. *murosque*, Ribb. from Pal., Gud., b 1, c 1, and apparently Servius: 'muroque' [Med., Rom., b 2, c 2] is supported by a parallel in vii. 161, and Priscian. *subire* is used indifferently with dative (iii. 292, vi. 222, viii. 125) or accusative (vi. 13, viii. 362, x. 798): so 'succedere moenibus' Liv. xxiv. 35, 'muros' ib. xxvii. 18.

374. *radiis*, sc. 'lunae'; 'flashed against the moonlight.'

375-377. *haud temere est visum*, 'well marked was the sight,' i.e. they did not note it carelessly and pass on: cp. Hor. Sat. ii. 2. 116 'Non temere edi luce profesta Quicquam.' *nihil illi tendere contra*, 'hoc est, nihil responderunt; nam "tendo contra sermonem tuum" est "respondeo tibi," "tendo contra iter tuum" est "occurro tibi"' (Servius). The infinitive is 'historic.'

379. *divortia*, 'byways,' i.e. places where roads branch off; so 'divortium aquarum' = 'a water-shed.'

383. 'The track shone out at intervals along the hidden paths:' i.e. in

each *callis* the track (*semita*) could now and then be discerned through the brushwood.

385. *fallitque*, etc., 'fear makes him lose his way,' lit. 'deceives him in the direction of his path;' see on ii. 737, and cp. vii. 215.

386-388. *imprudens*, 'unawares,' i. e. that he had left Euryalus behind. *stabula alta*, see on vi. 179. *loci Albani* was perhaps the name of some district near Alba; but it is not mentioned elsewhere.

393, 394. *observata legit*, 'notes and traces' ('*observans legit*'). *signa*, 'watchwords' or 'calls' (of the pursuers to each other in the wood).

396-398. *ac videt*, etc., 'he spies Euryalus, whom now, trapped by false night and treacherous ground, the whole band is hurrying along, as he struggles stoutly but in vain.'

400, 401. *moriturus*, 'to certain death;' see G. iii. 501. For *properet*, active, cp. G. iv. 171. *vulnera*, Med., Pal., Rom., Ver., fragm. *b*; 'volnera' only Gud.: see Introd. III, p. xlv.

402, 403. The MS. version of these lines ('*Ocius adducto torquens hastile lacerto Suspiciens altam Lunam et sic voce precatur*') will only give sense on the improbable supposition that *et* is intended to couple *torquens* and *suspiciens*. Such displacement of the copula would be unparalleled, and unnecessary, for Virgil could have coupled the two participles quite naturally by writing '*suspiciensque*.' Forb. omits *et*; but all MSS. give it, and Priscian (4th century A.D.) comments upon its position in the verse. Con., noting that Rom. and Ver. fragm. insert '*ad*' before *Lunam*, suggests that, the original reading being '*suspiciens altam ad Lunam sic voce precatur*,' '*ad*' may have first dropped out and then reappeared out of its place as '*et*'—a theory more ingenious than convincing. Ribb. reads '*suspiciens altum, Lunam sic . . .*' On the whole, Wagner's conjecture *torquet* for '*torquens*' (altered, possibly, by some scribe metri gratia), seems to offer the fewest difficulties; and, supported by the example of Dr. Kennedy, I have ventured to adopt it. *adducto*, 'drawn back' (towards himself); cp. v. 141.

407, 408. *si qua ipse*, etc., 'if at all I have increased them by my hunting.' *qua* might here be ablat. ('*si qua ratione*'); but it is more probably parallel to '*si quā*' l. 406, in which case the construction must be analogous to that of '*quo numine laeso*' i. 8, '*Anthea si quem*' i. 181. *tholo*, of a circular temple covered by a vault or dome; *fastigia*, the pediment outside. The 'Pantheon' at Rome supplies an exact illustration.

410. *toto conixus corpore*, 'with the force of his whole weight;' cp. x. 127.

412, 413. *adversi* [Med., Pal., Rom., Gud., *b, c*], 'over against him,' i. e. 'contra.' *Sulmo* is over against ('*adversus*,' '*contra*') the spot whence Nisus hurls the spear: and Virgil does not specify anything more than his *general* position. His back (*tergum*) must be turned towards Nisus, so that '*aversi*' (Forb., Gossr., Con., Kenn. etc.) or '*abversi*' (Ribb.) would be appropriate; but is it a necessary emendation? Servius read *adversi*, explaining *tergum* and *fisso ligno*, of *Sulmo's shield*, and *frangitur* = '*colliditur*'—apparently on the assumption that *adversi* must = 'facing.'

But the description in ll. 396-398 suggests that Nisus sees the party *moving fast him*, not standing face to face before him.

414. 'Down rolls he, spouting from his breast a warm stream of blood, all chill in death, while long-drawn sobs shake all his side.' Cp. Lucr. ii. 354 'Sanguinis exspirans calidum de pectore flumen.'

417. 'The hand is raised over the shoulder to a level with the ear' (Con.).

418. iit [Pal., Gud.?]: 'it' [Ribb. from Med., Rom., *b, c*] contracted perfect according to Lachmann's theory on Lucr. iii. 1042; so Munro, *ad loc.*, and Con. on ii. 497 above. The tense expresses instantaneous action; cp. G. i. 330.

426. *potuit* is not auxiliary, but has its full sense, 'was able to;' cp. iv. 419.

427-430. Note the broken utterance of extreme agitation: after *me*, *me* would naturally come 'caedite,' 'ferite,' or some such word. 'Me, me,' he cries,—'tis I that did it—on me turn your swords, Rutulians, mine is all the fault; no daring deed was his. nor could be—so help me heaven and yon stars that know the tale (*conscia*, cp. iv. 167); he only loved too well a hapless friend.'

435-437. 'As when some bright-hued flower, severed by the plough, droops down and dies; or poppies bow the head with failing neck, o'erladen by a shower.' Cp. Catull. xi. 22 'velut prati Ultimus flos, prae-tereunte postquam Tactus aratro est;' on which Ellis cites Sappho, Fragm. 94 *Ὅταν τὰν ὑάκινθον ἐν οὐρεσι ποιμένες ἄνδρες Πόσσι καταστείβοισι, χαμαὶ δέ τε πόρφυρον ἄνθος.*

446-449. 'Blest pair! if aught my verse avail, no day shall blot your names from the memory of time, while Aeneas' line shall sit on the Capitol's unchanging rock, and Rome's great Father holds his sway.' *pater Romanus* must have one of two meanings; (1) Jupiter Capitolinus, called 'Tarpeius pater' by Propertius (v. 17) and Martial (ix. 2. 5 'Tarpeia summi saxa dum patris stabunt'); cp. Plaut. Men. v. i. 28 (735) 'vel usque dum regnum optinebit Iuppiter,' and Hor. Od. iii. 5. 12 'Incolumi Iove et urbe Roma;' (2) the Emperor, as head of the Roman state: cp. Hor. Od. i. 2. 50 'Hic ames dici pater atque princeps;' Auson. praef. ad Theodosium 21 'Tu modo te iussisse, pater Romane, memento.' In any case Virgil meant 'while the Roman empire lasts;' little thinking that the fame of Nisus and Euryalus would be far more durable.

454. *Numa* was not mentioned above among those whom Nisus and Euryalus slew, whence Heyne conjectured 'Remoque' (l. 330), and Ribbeck thinks that Virgil, on revision, would either have written 'Lausoque' here, or 'Numamque' in l. 334.

461. 'When the sun now shed his rays (lit. 'was shed') and lightened all nature with his light.' For *rebus* cp. vi. 272: for *rectetis*, iv. 119.

464. *suas* [Med.] seems required by the context in preference to the better supported 'suos' [Pal., Rom., Gud., *b, c*]; which, as Wagner (Q. V. xvi) pointed out, would require 'cogunt.' Gossrau makes 'Turnus' subject of *cogit* and *suas* agreeing with *iras*.

468. *duri*, 'hardy,' 'stout,' as xii. 873.

476. 'Down fell the shuttle from her hand, and her work was all unravelled:' cp. Hom. Il. xxii. 448 (of Andromache receiving the news of Hector's death) Τῆς δ' ἐλελίχθη γυῖα, χαμαὶ δέ οἱ ἔκπεσε κερκίς.

479. For illa repeating a previous subject cp. i. 3, iii. 490, x. 385, and ὄγρε in Greek, e. g. Odys. ii. 326: 'all heedless she of men, of danger, and of darts'—i. e. forgetting the usual restraint of women.

481-489. 'Is it thus, Euryalus, I behold thee? Couldst thou, the son (ille) to be in after years (sera, cp. G. ii. 58) the prop of mine age, couldst thou leave me all alone, so cruelly? and might not thy poor mother have one chance to bid thee a last farewell, when sent to face such perils? Alas, on foreign soil thou liest, a prey for dogs and birds of Latium! nor have I, thy mother, led thee forth to thy burial, or closed thine eyes, or washed thy wounds, spreading over thee the robe, whereat for thee I worked so hard by day and night, solacing with my loom the cares of age.'

485-487. data, all MSS. and most editions. Con., however, has no doubt that 'date' is the true reading, for the construction of which he compares ii. 283, xii. 947. funera has caused much difficulty. Most editors explain it as an apposition to te, making te tua funera = 'te mortuum' (thee, i. e. thy corpse). This, however, is cumbrous, and improbable; for can funera = 'a corpse,' as 'funus' below l. 491? It seems better to regard tua funera as accus. of motion towards after produxi: cp. for funera (plur.) of a single burial iv. 500, vi. 874. Plausible, but unsupported, are Servius' suggestion that funera is fem. nom. sing. of a lost adjective 'funerus' (cp. 'scelerus, -a, -um' in Plautus), and Bembo's conjecture 'funere.' produxi, the regular term for escorting a funeral procession; cp. Lucan. ii. 297-299 'ceu morte parentem Natorum orbatum longum producere funus Ad tumulum iubet ipse dolor.'

491. funus, 'corpse,' as Prop. i. 17. 8 'Haecine parva meum funus harena teget?' hoc, the head of her son (cp. ll. 465, 466 above).

493. pietas, 'feeling,' almost 'pity.'

497. nequeam, see above on l. 289.

503. The sudden trumpet-flourish is well indicated by the rapid movement of a purely dactylic line: see Introd. IV, pp. l, liv.

505. testudine, cp. ii. 441. Volsci, of the Italians generally.

508. 'Where the lines are open, and gaps show in the ranks that crown the wall.' For corona of a ring of men cp. x. 122: and for rara (here opposed to spissa), iv. 131.

513, 514. For cum [Vat., Med., Pal., Rom., Gud, b, c] Ribb. reads 'num,' with an interrogation after casus, claiming thereby 'vim et elegantiam loco reddidisse' (Prol. p. 367). cum tamen, he thinks, as setting the endurance of one side in contrast to the furious attacks of the other, must require conjunctive ('although'). But may it not be purely temporal ('the while, however'), and therefore naturally used with indic.?—the contrast, which Virgil no doubt intended, being expressed by tamen alone. Cp. x. 509 'eum tamen . . . linquis.'

516. ruunt, 'throw down;' see on G. i. 105.

518. curant; cp. Hor. Od. iii. 5. 30 'curat reponi deterioribus.' In Lucretius 'curo' is used even of inanimate subjects as = 'efficio,' e. g.

'Quod ne miremur sopor atque oblivia curant;' cp. G. ii. 263. Cp. also for its use here Cic. Fin. i. 2. 14 'ea nolim scribere quae nec indocti intelligere possent, nec docti legere curarent;' Hor. Epp. i. 17. 5 'aspice si quid Et nos quod cures proprium fecisse loquamur' [E. P.]. caeco Marte, of the fight under the 'testudo.'

525. vos, the Muses, Calliope alone being named; cp. i. 140.

528. 'Unroll, with me (i.e. help me to unroll), the mighty scroll of war.' oras, the 'edges' or 'outlines' of a roll or picture; cp. G. ii. 44. In Lucr. iv. 135 'formarum orae' = 'outlines of shapes,' i. e. apparently the outside surface which he has called before (ib. 101) 'extima simulacra:' and Virgil may have thought of this. But the line obviously was suggested by Ennius, Ann. i. 78 'Quis potes ingentes oras evolvere belli?' where the idea must be that of unrolling a 'volumen:' and 'oras' may = (as Wagner suggested) the 'first edge' or 'beginning' of the record or picture.

529. This line is found in Rom. but omitted by Vat., Med., Pal., Gud., b, c, etc. and not noticed by Servius. It is perhaps inserted from vii. 645.

530, 531. suspectu, 'height,' as in vi. 579. pontibus, 'bridges' or 'gangways' connecting the tower with the walls. loco, abl. of respect, 'fitly placed.'

536, 537. lateri, sc. 'turris.' plurima vento, 'hoc est, gliscens et magna facta per ventum' (Servius); 'fanned by the wind.' adesis, proleptic; 'clung to and devoured the doors.'

538-541. 'Dismayed and panic-struck, the men within in vain sought refuge from their evil case: and as they huddled and drew back to the side yet free from harm, down fell the tower o'erweighted, and all the welkin thundered with the crash.'

545-548. '(Helenor) whom captive Licymnia had reared in secret for Maenonia's king, and sent to Troy in arms before his time (or? against his father's will); a youth light armed with sword alone and blank unblazoned shield.' furtim, see on vii. 660. sustulerat, cp. 'sublatum' l. 203, where it is applied more strictly to a *father's* acceptance and rearing of his child; see note to iv. 327. vetitis is variously explained, (1) because he was too young for service; (2) because slaves could not serve; (3) against his father's orders. nudo almost = 'solo;' see on G. iii. 514. inglorius, i. e. without any special 'device' or 'blazon' on his shield (parma alba), such as a proved warrior would have earned. Cp. Stat. Theb. ix. 108 'ingloria cassis' (without a crest), Eur. Phoen. 119 ἄσσημα ὕπλα, Aesch. Sept. 588 σῆμα δ' οὐκ ἐπὶν κύκλω. Οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει, and Tennyson, 'Elaine' (Elaine's father bringing Sir Lancelot a shield without any device):

'Hurt in his first tilt was my son, Sir Torre;

And so, God wot, his shield is blank enough.'

If *vetitis armis* refers to the father's prohibition, the idea of *parma inglorius alba* may simply be that Helenor went 'incognito,' to avoid recognition.

557, 558. alta tecta, used loosely of the top of the wall; 'the bulwark above.'

572. *fallente* = 'that comes unperceived' (*λανθάνει ἐλθών*): 'the arrow that stealeth from afar,' cp. x. 754.

575. *pro*, 'in front of the turrets above,' cp. l. 677.

576-580. 'Then Capys slew Privernus. Themilla's flying spear had grazed him first; he flung his buckler down, poor fool! and clapped his hand upon the wound; then Capys' winged arrow sped, and to his side his hand was pinned—the shaft, deep-buried, clove with deadly stroke the springs of breath' (*spiramenta animae*, i.e. 'the lungs;' cp. x. 601). *sagitta* is subject of *allapsa* ('est') and *rupit*, the clause *et laevo . . . manus* interrupting the construction. For *affixa* [Pal., Gud.] Ribbeck reads 'infixa' [Med., Rom., *b*, *c*], his usual preference for Pal. being perhaps modified by the principle 'potior lectio difficillima;' for 'infixa,' as Conington points out, must be a condensed expression for 'infixa et adfixa.'

581-585. 'There Arcens' son stood, richly dight,
In brodered scarf with purple bright,
Sent by his father to the fight,
A youth of glorious show;
Reared in his Oread mother's wood,
Beside Symaethus' gentle flood,
Where day by day with victims' blood
Palicus' altars flow' (Conington).

On *ferrugine* see G. i. 467: on *facie*, Aen. i. 658: and on *placabilis*, vii. 764.

587-589. *adducta habena*, 'with tightened thong'—i.e. drawn tight towards him as he whirled it round: cp. ll. 407, 632, and v. 507. *liquefacto*: 'It was a common opinion that a leaden bullet melted in its passage through the air. Cerda compares Aristot. de Caelo ii. 7, Lucr. vi. 177 sqq. "omnia motu Perculefacta vides ardescere; plumbea vero Glans etiam longo cursu volvenda liquescit"' (Con.). Munro on Lucr. l. c. adds Ov. Met. xiv. 825 'ceu lata plumbea funda Missa solet medio glans intabescere caelo,' and Lucan. vii. 513 'ut calido liquefactae pondere glandes.' Cp. also Stat. Theb. x. 533 'Spicula et arsuras caeli per inania glandes.' *multa harena* 'ostendit corporis proceritatem' (Servius); 'laid him low o'er many a foot of sand.' Cp. Prop. ii. 8. 33 'Viderat informem multa Patroclon harena Porrectum;' Hom. Il. xviii. 26 (of Achilles mourning for Patroclus) *Αὐτὸς δ' ἐν κονίῃσι μέγας μεγαλωστί τανυσθεὶς Κεῖτο*, and Macaulay 'Horatius' 46 (of a fallen oak):

'Far o'er the crashing forest
The giant arms lie spread.'

595-597. 'Before the lines with many a random shout, his heart puffed up with pride of new-won royal kin, he stalked along, and shouted loudly as he strode.' *digna atque indigna relatu*, 'random words;' a proverbial expression like *ῥητὰ καὶ ἄρρητα*, 'dicenda tacenda' Hor. Epp. i. 7. 72), 'fanda nefanda,' etc. *clamore*, abl. of circumstance with *ingentem* *se ferebat*: but possibly modal abl. with *ingentem* alone.

599. *morti praetendere*, 'make walls a fence against death;' cp. Turnus' words ll. 142 sqq. A few late MSS. give 'Marti'—a common

corruption, e.g. xi. 115, Hor. Od. iii. 14. 2, where 'Marte venalem,' recommended by one Marcilius, is condemned in strong terms by Bentley.

602. Numanus (as Turnus above ll. 154 sqq.) implies that the Trojans have now to deal with sterner foes—no proud Atridae, no crafty-tongued Ulysses; but a hardy race of warriors.

605. *venatu*, dat., cp. G. iv. 158. *fatigant*, 'scour;' see on i. 316.

609, 610. *omne aevum*, 'every time of life;' see Ecl. x. 43. *teritur* implies the wear and tear of a hard life—not merely 'is spent' or 'passed.' *versa*, i.e. the butt-end of the spear serves as an ox-goad. On the prosody of *fatigamūs* see Ecl. i. 39, Introd. IV, p. lii; on its meaning, i. 316.

612, 613. 'The helmet sits on hoary hairs; and aye we love to store fresh spoils and live upon our prey.' Conington (if I understand his note rightly) thinks this language inappropriate as being 'a sort of boast of barbarism:' but surely it is most appropriate to Virgil's conception of Turnus and his allies, such as this Numanus (see Introd. to Aen. vii), and is very like e.g. that which Sir Walter Scott puts into the mouths of Border forayers ('Lay of the Last Minstrel' *passim*).

614-616. *picta*, 'embroidered,' as above l. 582. *desidia*, plur. on analogy of 'irae,' 'munditiae,' etc. *indulgere*, give full play to (cp. iv. 50), and so with the notion of excess, 'ply the ceaseless dance.' The Asiatic tunic with sleeves (*manicae*) called 'chiridota,' was despised by the Romans, whose feelings Virgil here transfers to Rutulians of an earlier day. Cp. Cicero's description of Catiline's loose associates (Cat. ii. 2. 10) '*manicatis et talaribus tunicis, velis amictos, non togis.*' The Phrygian *mitra*, or 'cap with strings,' is the object of similar contempt in iv. 216.

617, 618. 'O Phrygian maids—for ye are not Phrygian men!—off to your lofty Dindymus, where the double pipe gives forth the strain you know so well. Hark! cymbal and pipe of the Idaean mother call you hence: leave arms to men, and quit the sword.' *biforem*, apparently of two holes or stops in a single pipe; but Virgil may have been thinking of the Greek and Roman practice of playing on *two* pipes at once ('*tibia dextra et sinistra*') of different pitch, called '*pares*' or '*impares*' according as they were in the same or a different 'mode' (Dict. Antiq. s. vv. 'Tibia,' 'Music'); whence the common phrase '*canere tibiis.*' Whatever its exact force, '*biforis*' was a regular epithet of the flute: thus Stat. Theb. iv. 668 '*Aeraque tympanaque et biforem reticere tumultum Imperat.*'

621-623. *canentem*, of solemn imprecation: see on ii. 124. 'Such boastful words, such ill-omened curses.' *obversus*, turning towards Numanus. *nervo*, abl. instr. with *intendit*. *diversa ducens* ('drawing his arms apart') describes the act of drawing a bow; ἀμφοτέρῃσι διασχόμενος παλάμῃσιν Apoll. Rhod. iii. 283.

628, 629. *pariterque*, etc., i. e. as tall as his mother. *petat*, *spargat*, conj. after consecutive *qui* = 'such as.'

631-634. *intonuit laevum*, see ii. 693. *adducta*, 'pulled home' (to his ear or breast); see above ll. 402, 587. *virtutem*, 'worth.'

641-644. 'Blessings on thy young prowess, my son; this is the path to heaven, thou child of gods and sire of gods to be. Full surely 'neath Assaracus' line shall all the wars ordained by fate sink down in peace.

Troy is not wide enough for thee.' The reference, expressed with oracular obscurity, is to the settlement of Augustus: *deos* being Julius Caesar and Augustus, and the expression *fato ventura* being intended to suggest that war had been the destiny, not the choice or fault, of Rome. *macte*, voc. by attraction (from '*mactus sis*' = 'be increased,' 'go on and prosper'), cp. ii. 283). This attraction was so common in this particular phrase that the word became almost indeclinable, so that we find e.g. '*iuberem macte virtute esse*' Liv. ii. 12. The plural, however, is also found e.g. '*macti virtute milites Romani este*;' but Con. (Excursus to Book ix) is doubtful whether '*macte*' should not be read in that and two other passages. For *capit* see viii. 363.

645. *spirantes*, variously explained as = '*vitales*,' '*odoras*,' *πνεούσας*; Con. translates 'fluttering.' It seems an otiosum epitheton, repeating the idea of *auras*, and may be translated 'breathing air.'

650. A hypermetric line; see on G. i. 295, and Introd. IV, p. liv.

653-656. *impune* must = 'without harm to you' not (as more naturally) 'with impunity;' for Ascanius has just killed Numanus. *paribus armis*, 'arms that rival his (Apollo's own).' *parce*, 'keep (or 'abstain') from war;' cp. i. 257.

665. *ammenta*, 'thongs' attached to javelins, so that when hurled they could be drawn back again; cp. vii. 731.

667, 668. *fictu* ['*adfectu*' Rom., '*atfectu*' Med.], 'at the stroke,' is noted as an old word by Servius, citing Pacuvius (B.C. 150) for '*flictus navium*;' and is used by later imitators of Virgil, as Silius Italicus and Ausonius. Gossrau cites Lucr. ii. 85 for the verb '*figere*;' but the true reading there is '*confluxere*,' not '*cum fluxere*.' *Haedis*, abl. of circumst.: cp. G. i. 205.

669-671. *quam multa*, etc., 'thick as the hail that storm-clouds hurl upon the sea, when Jupiter, dread lord of southern blasts, whirls down the volleying rain, and opens the storehouse of the clouds in heaven.' *cava* suggests the contents of that which is called 'hollow;' see on i. 516.

676. For *armis* Ribbeck adopts the conjecture '*animis*.' '*Freti armis*,' he says (Proll. p. 367), '*languet magnopere*' (is very tame) with '*armati ferro*,' expressing the same thing directly afterwards; while Bitias' '*animi*' are mentioned below l. 703: but this is hardly convincing as to the impropriety of a reading in which all MSS. and editors agree. *ultroque*, etc. 'and challenge the foe upon their walls:' see notes to ii. 145, viii. 176.

678. *cristis corusci*, *κορυθαίολοι* Hom.

685, 686. *praeceps animi*, 'headlong in courage,' 'fiery;' see on G. iii. 189, 289. *agminibus totis*, abl. of circumstance denoting accompaniment, without the usual preposition ('*cum*'); cp. Caes. B. G. i. 8 '*Caesar ea legione murum fossamque perducit*.' On the other hand, the ordinary abl. of circumst. sometimes has the preposition, e.g. Liv. xxxviii. 10 '*Athenienses cum silentio auditi sunt*.' For a similar interchange of instrum. abl. and abl. of agent with '*ab*' see on i. 312.

699. *tenerum* implies what is soft and elastic—Milton's 'buxom air' (Germ. 'biegsam,' 'flexible,' from root BHUGH of *φεύγ-ειν*, 'fug-ere,' and Engl. 'bow'): cp. Lucr. i. 207 '*teneras auras*,' ii. 146 '*aëra per tenerum*;'

Ov. Trist. iii. 8. 7 'tenera nostris cedente volatibus aura:' and Cicero's translation (N. D. ii. 25. 65) of Eur. fragm. 836 αἰθέρα, καὶ γῆν πέριξ ἔχονθ' ὑγραῖς ἐν ἀγκάλαις, 'aethera . . . Qui tenero terram circumiectu amplectitur.' For another Latin equivalent of ὑγρός see Ecl. iii. 45.

700. **specus atri vulneris**, 'the dark gaping wound,' is the most natural connection of the words. Heyne and Forb. make **atri vulneris undam** = 'a dark stream of blood' (μέλαν αἷμα φόνου), quoting Stat. Theb. viii. 748 'concussi vulneris unda.' and Sen. Thyest. 9 'qui specu vasto patens Visceribus atras pascit effossis aves' for 'specus' = 'a gaping wound.' But Seneca's metaphor is more legitimate than the proposed use of **specus** by itself; and Statius, if copying Virgil, may have misunderstood him.

704, 705. **iaculo**. abl. of circumst. or instr. 'for a javelin'—i. e. 'si iaculum missum esset.' **falarica** (? 'fala,' a structure used in sieges), 'a heavy iron-shod pole,' shot from a catapult (as at Saguntum, Liv. xxi. 8), but here by hand, thus enhancing Turnus' superhuman strength.

707. 'Nor corslet true with double plates of golden mail.' **squama et auro**, hendiadys.

709. **clipeum**, neut. nom., as in Liv. i. 43. 2 'arma his imperata galea, clipeum, ocreae, lorica.' Virgil imitates the Homeric ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ: cp. x. 483.

710-713. 'So falls at times on Baiae's shore a mass of masonry, first framed of huge blocks from the quarry and hurled by men into the sea: down it comes headlong with a crash, and sinks deep into the bottom with the shock.' Virgil alludes (as in G. ii. 161 sqq.) to operations which he had no doubt witnessed in the works for the 'portus Iulius' at Baiae: cp. Hor. Od. ii. 18. 20 sqq., iii. 1. 33, 24. 3, Epp. i. 1. 83 sqq. **pila**. a mass of concrete formed of stones and mortar, and then allowed to drop into the sea as part of the foundations of a pier or other building (Horace's 'iactis in altum molibus' Od. iii. 1. 33). It was exposed for two months on a basis close to the water to harden, and then precipitated into the sea by withdrawal of its support; see Vitruvius, v. 12 (circ. 10 B.C.), and cp. Livy xl. 51 'M. Fulvius . . . locavit portum et pilas pontis in Tiberim: quibus pilis fornices post aliquot annos . . . censores locaverunt imponendos.' **molibus** here = the 'caementa' (i. e. unhewn stones from the quarry, Hor. ll. cc.), used for constructing the **pila**: though more properly it would imply the **pila** itself or the superstructure (pier or breakwater) resting upon 'pilae.' **illisa vadis recumbit**, 'is dashed into the bottom (dat. cp. G. ii. 290) and there reposes,' expresses the successful result of the operation.

715, 716. **alta**, the usual epithet of islands; see on iii. 76, 271. Others, less probably, join **alta tremit**, 'trembles to its depths.' **Inarime**, Pithecusa (now Ischia), which Virgil identifies with the Homeric Ἀριμα ὄρη, apparently altering the name from imperfect recollection (not necessarily misunderstanding) of Il. ii. 783 Εἰν Ἀρίμοις ὄθι φασὶ Τυφώεος ἔμμεναι εὐνὰς. On the identification of Homeric localities with the coasts of Italy see note to vii. 10.

719. **atrum**, 'deadly;' see on xii. 591.

723. '(Sees) how goes the day, what hap directs their fortune:' cp. ii. 322.

729. *viderit*, conj. with *qui* causal. *ultra*, i. e. beyond what he thought or wished—'to his cost.'

733. *clipeo mittit* [Med.] is perhaps preferable to 'clipei mittunt' [Pal.], for why more than one shield? or to 'clipeo mittunt' [Rom.], which must be taken as='mittunt se:' but it is difficult, on looking at the context, to resist the conclusion that Virgil wrote 'clipeus,' which somehow got corrupted. There is, however, no trace of it in existing MSS.

737. *dotalis*, i. e. with Lavinia Amata's daughter: cp. iv. 104. *media Ardea*. 'Ardea's self:' see on G. iii. 351.

742. 'Here too, tell Priam, you have found Achilles.' *Priamo narrabis*, i. e. in the other world: cp. for the form of expression ii. 547. Turnus is styled 'alius Achilles' vi. 89.

746. *veniens*, accus. neuter. *portae*, dative, cp. 'vadis illisa' above l. 713.

748. *is*='talis ut effugias;' 'not such is he that wields the steel and deals the blow.'

749-755. Cp. Sir W. Scott's spirited description ('Lord of the Isles,' vi. 15) of the death of Sir Henry de Boune at the hands of Robert Bruce at Bannockburn; in which a modern taste avoids Virgil's ghastly picture of the cleft head hanging down on each side:

'Such strength upon the blow was put,
The helmet crashed like hazel nut . . .
Springs from the blow the startled horse,
Drops to the plain the lifeless corse . . .'

763. True to his conception of Turnus (see Introd. to books vii. and ix), Virgil represents him as a hot-headed barbarian, so wild with the fury of battle that he cannot take advantage of his opportunities. He is a 'fighting animal,' but no general.

763, 764. *hinc*, i. e. from the bodies of *Phaleris* and *Gyges*:

'Forth from the slain he plucks each spear,
And hurls them on the fliers' rear'

(Conington; whose translation of this whole passage is a spirited reflection of Sir W. Scott's style).

769, 770. *dexter*, not 'adroitly'—a meaning not proved by any examples—but either (1) 'lucky,' as iv. 294. Hor. Sat. ii. 118 ('nisi dextro tempore'): or (2) 'on the right,' inserted for the sake of particularising the relative positions of Turnus and Lynceus; cp. viii. 237, and perhaps v. 162. He 'catches' Lynceus 'with a sweep of his whirling blade from (or 'as he stands by') the mound to the right.' *deiectum*, Med., Pal., Gud. 2, *b*, *c*; 'desectum' Ribb. from Gud. 1: Rom. uncertain, the 2nd, 3rd, and 4th letters being illegible.

774-777. 'There is tenderness,' says Prof. Conington, 'in Virgil's repetition of the name' (Cretheus):

'And Cretheus, to the Muses dear,
Cretheus the Muses' friend:
The minstrel lay, the tuneful shell
Had touched him with their magic spell,

And still the warrior strung
To martial themes his glowing lyre,
And arms, and men, and steeds of fire
In glowing numbers sung.'

numeros intendere nervis = 'intendere nervos numeris' (dat.) or 'ad numeros.'

781. *deinde*, 'next;' see on iv. 461.

785. *ediderit* (2nd fut. indic.) looks on to a future point of time, when what is now going on will be a past or completed event; see ii. 581.

792-798. 'As some fierce lion, whom a crowd besets with threatening spears: he quails, and fierce with savage look keeps drawing back: his rage and courage will not let him fly, nor can he, for all his eager longing, charge right through men and spears:—so Turnus wavers, and with lingering step retires, his heart aflame with rage.' For *asper acerba tuens* see G. iii. 149: and for *ille quidem*, above l. 479, x. 385, and G. ii. 434.

799. *invaserat*, plup. of instantaneous action; see ii. 257, viii. 219.

805. The apodosis to *ni cedat* is implied in *haud mollia iussa*, 'words of angry threat;' cp. Hor. Od. i. 10. 9 'Te, boves olim nisi reddidisses . . . minaci Voce dum terret.'

806. *subsistere tantum*, 'make stand enough;' cp. v. 21.

808. *cava* seems to suggest that his brows are full of the noise, which rings as it were inside them; cp. above l. 633 and see note to i. 516. 'All round his head, and through and through, the helmet rings with ceaseless din; its solid brass by stones is riven, and the plumes are shorn from his crest.'

811. *ingeminant hastis*, 'hurl spear on spear;' cp. i. 747.

813, 814. *piceum flumen agit*, 'flows in dark streams.'

816. *cum gurgite* seems almost = an instrumental abl. (the instrument being regarded as an accompaniment of the action)—a rare, but not unexampled use, e.g. Cato, R. R. 77 '*cum melle oblinito*;' Ennius, cited on G. ii. 424; and the phrases '*cum animo cogitare, loqui*,' etc. As, however in this last use the individual and his '*animus*' are perhaps regarded as two personalities, each taking counsel *together with* the other; so here the river-god may be associated with his stream in the act of receiving Turnus. The English preposition 'with,' combining as it does the ideas of instrument and accompaniment, obviates any difficulty in translation.

817. *mollibus*, 'gentle;' not as a general epithet of water, but implying that the river smooths his waves. So Macaulay, 'Prophecy of Capys' (of Tiber and the infants Romulus and Remus):

'The troubled river knew them,
And smoothed his yellow foam,
And gently rocked the cradle
That bore the fate of Rome.'

Cp. Lucr. ii. 375 '*qua mollibus undis Litoris incurvi bibulam pavit aequor harenam*.'

AENEIS.

LIBER DECIMUS.

The council of the gods (ll. 1-117) with which this book opens is an imitation of Homer (Iliad iv, viii. *ad init.*), bearing no particular relation to the needs of the story: Jupiter's summing up being merely a declaration that destiny must have its course. The action of the poem continues in the return of Aeneas from his expedition to Caere (viii. 454-607), in command of an Etruscan force; a catalogue of which is given (ll. 163-214) on the model of that in Iliad ii. He is met on his way by the sea-nymphs, formerly Trojan ships (ix. 120), one of whom, Cymodoce, encourages him (ll. 219-250). He finds the camp hard pressed by the Rutulians (ll. 118-145) and effects a landing (ll. 287-307): then follows a battle on the shore, in which Pallas, after brilliant exploits, is slain by Turnus (ll. 308-509), whose insulting arrogance prepares the way for sympathy with the retribution of Book XII. Aeneas rushes to avenge Pallas (ll. 510-605); but Juno, fearing for Turnus' safety, obtains from Jupiter a reprieve from the death which is assumed to await him, and flying before him in the likeness of Aeneas entices him on to a ship which bears him off to Ardea (ll. 606-688). Mezentius meanwhile, after great exploits, is encountered by Aeneas, but is saved by the devotion and death of his son Lausus (ll. 619-832): the conduct and language of Aeneas over the fallen youth, full of dignity and pity, being drawn in strong contrast to that of Turnus over Pallas (see Nettleship, 'Suggestions,' p. 22). Mezentius, receiving his son's corpse, returns to the battle and dies at the hand of Aeneas (ll. 833-908): a pathetic interest being given to the last hours of this savage barbarian by dwelling on the natural traits of love for his son and fondness for his horse; with which Prof. Nettleship ('Suggestions,' p. 23) well compares Herodotus' story of Periander son of Cypselus (iii. 50 sqq.), whose cruelty is redeemed by love for his son Lycophron.

1. *interea*, as in xi. 1, expresses transition from one scene to another, or resumption of the story after a pause; cp. also i. 124. 'The hall of Olympus opens' is an expression for daybreak; so 'clauso Olympo' of sunset, i. 374.

5 *bipatentibus*, either ἀμφιπροστύλοις, with entrance in front and behind—the characteristic, according to Vitruvius, of the ‘hypæthrus’ (ὑπαίθρος), the largest variety of temple; or (2) with double, i. e. folding, doors, and so ‘with spacious entrance’—an epithet suggesting the stateliness of the *siderea sedes*; see on ii. 330.

8. This line has been thought inconsistent with i. 263, where Jupiter predicts Aeneas’ bring in Italy. But that passage is rather a forecast of what destiny will bring about than a command: nor need *abnueram* here imply more than ‘twas not with my will.’ Cp. the resolve of Jupiter below, ll. 105 sqq., to let destiny take its course: ‘*fata viam invenient.*’

10. *ferrum lacessere*, ‘wake the fray’ (lit. ‘provoke, or challenge, the sword’). The infinitive clause (*hos sequi . . . lacessere*) is the *object* of *suasit*, cp. *Ecl.* i. 9, 10 ‘*ipsum ludere permisit*’: the more usual construction being that of *Ecl.* i. 53-56 ‘*tibi suadebit . . . inire*,’ or in prose ‘*ut eas.*’ See Dr. Kennedy’s note here.

11-15. ‘The proper day of fight will come—provoke it not—when fierce Carthage shall one day unbar the Alps and hurl great ruin on the towers of Rome; then may you strive in feud, then ravage at your will. Now let be, and ratify the covenant that I approve.’ *olim*, of time to come; see on i. 20. *Alpes immittet apertas* is a bold poetical phrase which hardly admits of comment or illustration. The meaning is virtually ‘*exitium immittet Alpihus apertis*’—or ‘*per Alpes apertas.*’ *res rapuisse*, a graphic expression for a state of war. *sinite*, ‘let alone,’ ‘desist;’ cp. the use of ἐᾶν *Soph.* *O. C.* 593, etc., and *Plaut.* *Cas.* iii. 2. 14 ‘*Vin’ vocem? Sine: nolo si occupata est,*’ etc. *placitum*, sc. ‘*mihi*,’ see on *Ecl.* vii. 27.

16. *Venus aurea*, ‘lovely Venus,’ χρυσή Ἀφροδίτη *Il.* iii. 64, *Od.* iv. 14, etc.: see on ii. 488.

24. *aggeribus murorum*, ‘the rampart of the walls’—i. e. the lofty walls; cp. v. 273. I have followed the majority of MSS. [*Med.*, *Rom.*, *Ver.*, *Gud.*, *c* 1, and *Pal.* 2] in the ordinary form *murorum*: though the archaic orthography ‘*moerorum*’ [*Pal.* 1, *b*, *c* 2], attested by Servius, is very likely right.

28. *Arpi* is called Aetolian, as founded by the Aetolian Diomedes; see viii. 9.

29, 30. ‘Ay sooth, I ween, my wounds shall bleed once more (‘*restat, ut iterum vulnerer*’); and mortal arms are waiting again for me’ (lit. ‘I am keeping them waiting’)—i. e. the spear of Diomedes, who in *Iliad* v. 330 sqq. wounds Aphrodite rescuing Aeneas. *equidem* might possibly be taken with *restant* (see on v. 26); but is emphatic enough in the more usual connection with *credo*. *fossae*, *Med.*, *Rom.* *c*: *fossas*, *Pal.*, *Gud.* *b*.

31-35. *pace*, ‘leave;’ see on iii. 261. *neque iuveris*, cp. ‘*nec respexeris*’ *Ecl.* viii. 102. *responsa*, etc., of the Gods, i. 205, iii. 183, 382, etc.; of the shade of Hector, ii. 295, *Creusa*, ib. 782, *Anchises*, v. 729. *condere*, of composing a book, *Ecl.* x. 50; ‘write destiny anew.’

36-38. *exustas classes*, v. 605 sqq. (only four ships were really burnt): *ventos excitos*, i. 50 sqq.: *actam Irim*, v. 606, ix. 2 sqq.

39, 40. *movet*, sc. *Iuno*. *haec sors rerum*, ‘this quarter of the world’

—i. e. the realms of Hades; cp. ix. 131, and the phrases 'sors urbana,' 'the city,' 'district' or 'department' Liv. xxii. 35, 'sors iuris dicundi' Cic. Mur. xx. 41.

42, 43. 'Tis not for empire now I fear; that was our hope from thee (ista) while fortune lasted: be victory with whom thou wilt.'

46. *excidia* (Con. 'excidia'), see on i. 22.

48-50. *sane*, ironical; 'yea, let Aeneas be tossed on unknown waters.' *hunc*, Ascanius.

52. *Idaliae*, gen. sing., as i. 693. The real name of the town was 'Idalium' (l. 86 below, i. 681), whence some take *Idaliae domus* as nom. plur. (cp. for adj. 'Idalius' v. 76): but 'domus' in plur. does not seem to = 'temple,' and is rarely used by Virgil in nom. or acc.

53-55. 'Bid Carthage crush Italy beneath her mighty sway: no hindrance shall she feel from home of mine.' *inde*, from Amathus, etc., where Ascanius is to retire: or perhaps = 'ab Ascanio.'

57, 58. *exhausta*, 'drained to the bottom,' 'endured to the end'—'the long tale of perils by land and sea;' cp. iv. 14. *recidiva*, see on iv. 344.

61. *revolvere*, 'to repeat the course of Troy's misfortunes;' cp. 'volvere casus' i. 9.

64. *obductum*, 'concealed;' cp. Cic. Leg. Agr. (in Rullum) iii. 2. 4 'refricare obductam reipublicae cicatricem.'

70, 71. *summam belli*, 'the fortunes of the war;' cp. 'summa rerum,' and see ii. 322. *fidem agitare*, 'to disturb the loyalty' of the Tyrrhenes.

72, 73. 'What god, pray, drove him to his hurt, what cruel force of mine? where then was Juno's hand, or Iris sent from heaven?' *fraudem*, 'hurt,' as in legal terms 'fraus esto,' 'fraudi esse;' cp. Cic. Cluent. 33. 91 'quae res nemini umquam fraudi fuit;' Att. vi. 21. 12 (Watson 36) 'ut neve Salaminis neve qui eis dedisset, fraudi esset.'

76. *Pilumnus*, the mythic ancestor of Turnus, is variously called his *avus* here, 'parens' ix. 4, and 'quartus pater' below l. 619.

78. *avertere*, cp. viii. 208.

80. 'Ask peace with suppliant hand, yet arm his ships for fight' (as in the voyage up the Tiber to Pallanteum, viii. 92). *pacem orare manu* refers to the olive-branch with 'vittae' carried in the hand, vii. 236.

81-83. In Homer, Aphrodite rescues Aeneas by throwing her garment over him (Il. v. 315), and it is Apollo who hides him in a cloud (ib. 344). *potes*, present, implying that such power is still hers; 'Your power can steal . . .'

86-89. 'Paphos and Idalium are yours, and Cythera's island home; why meddle with a warlike town and savage hearts? Think you 'tis I that strive to overwhelm the broken cause of Troy?' *alta Cythera* might suggest the deep recesses of the abode of love: but in i. 680 it seems to be the usual epithet of an island; see on iii. 271.

96-99. 'Thus pleaded Juno; and all the dwellers in heaven gave divers murmurs of assent (i. e. to her or Venus); like the sound of breezes pent at first within a forest, rolling low murmurs that speak to sailors of a coming storm.' *orabat* perhaps = 'spoke,' as vii. 446. *caeca*, 'dim,' 'obscure,' 'hidden' from the ear; strictly of what is hidden from sight, but language

confuses the impressions made on different senses; see on ii. 173, xii. 591, and cp. 'aura' vi. 204.

102, 103. *solo*, 'in its soil;' a locative abl., pleonastic as far as the sense goes, but defining the exact meaning of *tremefacta*: cp. iii. 659 '*trunca manu pinus*;' vi. 187 '*aureus arbore ramus*.' Such pleonastic ablatives are more often instrumental, e.g. '*manu*.' *posuere* as vii. 27; *placida*, proleptic—'Ocean smooths his waters into rest.'

107-113. 'What each one's fortune is to-day, what path of hope each treads (be he Trojan or Rutulian), will be nought to me; whether it be Italian destiny that holds the (Trojan) camp in siege, or fatal error of Troy and warnings of a foe. Nor spare I the Rutulians (from this law that each must take their chance). Each one's own deeds shall bring him woe or weal. Jove rules alike for all: and Fate shall find its course.' The siege of the Trojan camp may be due to destiny or their own folly: but Jupiter will be strictly impartial, and let events take their course. Of *secat spem*, all that can be said positively is that Virgil means '*quod quisque sperat*:' whether it be explained on the analogy of '*viam secare*' vi. 899, or *secare* regarded as an archaic form = '*sequi*.' [Horace's expression '*ridiculum acri Planius ac melius magnas plerumque secat res*' (Sat. i. 10. 15) is a different metaphor, from '*secare nodum*.'] *fuat*, archaic conj. of '*sum*,' formed like '*fui*' etc. from root '*fu-*' (Sanskrit '*bhu*,' whence '*bhavā-mi*,' '*exsisto*;' found in Plautus, Terence (Hec. iv. 3. 4), and Lucretius (iv. 637). Jupiter is made to speak in archaic style. *laborem* = 'defeat' or 'misfortune,' cp. xii. 727.

113-115. *Stygii . . . Olympum*, repeated from ix. 104-106.

119. *sternere*, inf. of purpose; see on i. 527.

122. *rara corona*, 'a thin ring' (of defenders); see notes to iv. 131, ix. 5-8.

127. *conixus*, see on ix. 410.

133 sqq. *honestum*, 'comely,' as in G. ii. 392. Ascanius is here compared to a gem set in gold (*fulvum quae dividit aurum*), or ivory in wood; cp. the somewhat parallel simile in i. 592, 593, where, however, it is the setting, not the gem or ivory, which is emphasised.

140. For *dirigere* Ribbeck here and elsewhere reads '*derigere*,' a form often found in MSS, and approved e.g. by Munro on Lucr. vi. 823, and Roby, Lat. Gr. ii. § 1927. But MSS. fluctuate so much between the two forms (Ribb. Prol. p. 401), that we are hardly on safe ground in giving up the more usual '*dirigo*.' *armare veneno*, cp. ix. 773. v

144. *murosum*, Rom. γ, β, c, and apparently Pal., which has *MEORVM*, the E being corrected to R: '*moerorum*' Ribb., Con., from Med. (?)—see on l. 25 above.

146, 147. The battle described in book ix. was over (*contulerant*), and in the night following Aeneas was on his way back from Tarcho, where the story left him in viii. 607.

148 sqq. *ingressus* is participle; *adit*, etc. down to l. 153 being temporal clauses after *ut*, 'when,' and *haud fit mora*, etc. the principal clause.

150-152. *quidve*, etc., 'what boon he asks, what offers in return.' *violenta*, the characteristic quality of Turnus; see introduction to book vii. p. 248. *humanis*, etc., 'bids him think what surety human fortunes feel'—i. e. how little trust can be placed in their permanence. Aeneas points out that Tarcho may one day want help himself.

154, 155. *ferit*, cp. '*icere foedus*;' a victim being struck to mark the conclusion of a treaty. *libera fati*, 'quit of fate,' 'their destiny fulfilled'—i. e. by choosing a foreign leader according to the oracle (viii. 502), so that they were now free from the obligation to fulfil it. For the construction cp. Hor. A. P. 212 '*liber laborum*;' Lucan. iv. 384 '*curarum liber*,' vi. 391 '*Felix ac libera legum, Roma, fores iurisque tui*,' vii. 818 '*Libera Fortunae mors est*.' *gens Lydia*, the Etruscans; see on ii. 781.

156. The hiatus is here justified by the pause in sense; see *Introd.* IV, p. liii.

157, 158. *leones*, acc. after *subiuncta* in middle sense, 'with lions joined to its beak below;' see on Ecl. iii. 106, Aen. iii. 428. The lions are carved or painted on each side of the lower part of the prow from which the *rostrum* projected: and above, on the foredeck or upper part of the prow, is the *παράσημον* or distinctive emblem ('insigne') of the ship, answering to our figure-head—in this case a head or figure personifying Mount Ida: cp. the description in ll. 196, 197 below.

161, 162. *opacae noctis iter*, 'that show the path through the shades of night.' The expression comes from Ennius' '*Iphigenia*,' a fragment of which is preserved in Varro, L. L. vii. 73 (cp. v. 2):

Ag. 'Quid noctis videtur in altisono
Caeli clipeo?

Sen. Temo superat
Stellas sublime etiam cogens
Atque etiam noctis iter . . .'

['Temo superat' = 'The "Wain" (see on i. 744) is rising']. Ennius is freely translating Eurip. *Iph. Aul.* 6-8:

ΑΓΑΜ. Τίς ποτ' ἄρ' ἀστὴρ ὅδε πορθμύνει;
ΠΡΕΞ. Σείριος, ἐγγὺς τῆς ἑπταπόρου
Πλειάδος ἄσσων ἔτι μεσσήρης.

Cp. also Lucan. x. 332 '*Sic velut in tuta securi pace trahebant Noctis iter mediae*.' (Cp. for '*trahebant*' Virgil's '*noctem sermone trahebat*' Aen. i. 748, '*noctem ludo ducunt*' G. iii. 379). [E. P.].

168. *goryti*, 'quivers.' *γαρυτός* Od. xxi. 54 is 'a bow-case.'

171. *puppis* here = 'the stem,' on which stood a figure or painting of Apollo as '*tutela*' (not to be confounded with the *παράσημον* or 'figure-head'; see above on l. 157); cp. Pers. vi. 30 (of a shipwrecked mariner) '*iacet ipse in litore et una Ingentes de puppe dei*,' and see Con. *ad loc.*; also Ov. Trist. i. 10. 1 '*Est mihi sitque, precor, flavae tutela Minervae Navis, et a picta casside nomen habet*.'

172. *Populonia*, once the chief mart of Etruscan commerce, stood on 'a lofty promontory, sinking abruptly to the sea, and forming a peninsula' (Strabo). Macaulay ('Horatius,' stanza 4) ascribes to

‘sea-girt Populonia,
Whose sentinels descriy
Sardinia’s snowy mountain-tops
Fringing the southern sky’—

a view which, despite Strabo’s testimony, is impossible: for even were the distance not too great, the island of Elba (Ilva) would effectually conceal them. Virgil indirectly testifies to its importance by making it send twice as many warriors as the whole island of Elba.

174. ‘An island rich in boundless treasures of the mine.’ *generosa* = of a good stock (‘genus’) and so ‘generous;’ ‘*generosos palmite colles*’ Ov. Met. xv. 710.

176-178. *parent*, ‘obey.’ He who knows the movements and meanings of the *caeli sidera* is counted as their lord. *rapit*, ‘hurries;’ cp. iv. 581.

179. *Pisae*, nom. plur.; in G. iii. 180 the sing. form ‘Pisa’ is used. Pisa is Alphean (i. e. Elean) by origin, Etruscan by situation (*solo*). Its connection with the Pisa of Elis on the Alpheus is a fiction due to similarity of name.

182-184. *tercentum* is object of *adiiciunt*—the people of Caere, etc. add three hundred to the total. *intempestae*, ‘unhealthy’—not elsewhere in this sense.

185-188. ‘Stout Cinyrus shall not remain unsung, Liguria’s bravest chief, nor thou, Cupavo, with thy scanty train—Cupavo, from whose crest the swan-plumes rise, a record of Love’s offence and emblem of the shape his father wore.’ Of Cinyrus we are only told that he was *Ligurum fortissimus ductor*; all that follows being said of Cupavo son of Cynus. Line 188, which has caused so much difficulty (see Conington’s note), must be explanatory of *pennae*, and the ‘love’ therein mentioned can only refer to the love of Cynus for Phaethon, which (as explained in ll. 179-193) led to his transformation. The swan-plumes on Cupavo’s crest are thus called a ‘charge’ against love, because they recall the effects of love in the case of his father Cynus. *vestrum* referring to *amor* is no doubt peculiar; but it may be explained as = ‘*tuum et matris tuae*’ (sc. ‘*Veneris*’), on the analogy of ‘*Vestras, Eure, domos*’ i. 140 and ‘*Vos, o Calliope*’ ix. 525. The alternative of referring it to Cinyrus and Cupavo involves two gratuitous assumptions, viz. that these two are *both* sons of Cynus, and that *amor* refers ‘to a criminal passion between them’ (Con.). Nothing else in Virgil’s language suggests any connection between Cinyrus and Cupavo: while *filius* in l. 194 is distinctly suggestive of only *one* son of Cynus being intended.

190-193. *umbram sororum*, see on Ecl. vi. 62. *dum canit*, ‘while singing;’ the usual construction even in past time. *duxisse*, ‘put on;’ cp. Ecl. ix. 49. *sequentem*, ‘soaring to the stars in song;’ cp. xii. 892.

194-197. *filius*, Cupavo; see above. *aequales*, *ὁμήλικας*: cp. iii. 491, G. iv. 460. *saxum immane*, cognate accus. with *minatur*: the figure-head (see above on l. 157) being a Centaur in act to hurl a stone.

198. *ille etiam* . . . *Ocnus*; Wagner (Quaest. Virg. xxi. 7) rightly takes this as parallel to the Homeric use in e. g. Il. iii. 118 *Ἀντάρ ὁ Ταλθύ-*

βιον προτεῖ κρείων Ἀγαμέμνων, in which the pronoun first obscurely indicates the subject which is afterwards more directly introduced. He cites G. iv. 457 'Illa . . . puella,' Aen. v. 609 'Illa . . . virgo,' xii. 901 'Ille . . . heros;' also v. 259 'Hinc . . . viro,' 520 'Qui . . . pater' (see however note there). [E. P.]. Oenus is identified by Servius with the Bianor of Ecl. ix. 60. Mantus, Greek gen. of Manto (*Μάντω, Μάντοος*).

201-203. 'Mantua rich in ancestry—but not of one blood all her sons. Three races hath she, with four cities under each: herself the chief among her cities; of Tuscan blood her strength.' gens = 'a race' (*ἔθνος*), *populus*, 'a people' or 'city' (*πόλις*) belonging to it. Virgil glorifies his native Mantua by representing her as the head of the northern league of twelve Tuscan cities, which Livy (v. 33) speaks of as founded from the 'twelve fair cities' of Etruria Proper, including Felsina (now Bologna) and Adria, and probably Parma, Mutina (Modena), and Ravenna. Pliny, however (N. H. iii. 20), and Cato state that Felsina was the metropolis. The *gens triplex* is said to be Greek, Etruscan, and Umbrian. *populis*, dative: cp. ii. 556. *vires*, i. e. the most powerful 'gens.'

204-206. 'From Mantua, too, Mezentius arms five hundred men against himself'—i. e. five hundred take arms against him. *Mincius*, the river of Mantua (G. iii. 15), is personified as the figure-head of a ship.

207, 208. *centena arbore*, 'with one hundred oars.' *arbor* = 'a spar;' so Lucan. ix. 322 '(naves) quaecumque levatae Arboribus caesis' (i. e. masts, cp. Aen. v. 504). For the use of distributive in place of simple numerals cp. Ecl. viii. 73, G. i. 231, Aen. v. 120, 560, etc. *assurgens*, 'rising to the stroke;' cp. iii. 207.

212. Note the musical rhythm of this line, well expressing the soft lapping of the waters under the prow.

218. *velis ministrat*, 'attends to the sails;' see on vi. 302.

220-224. *Nymphae*, etc., 'the Nymphs, whom gracious Cybebe had transformed from ships and bade them have power over the sea, swam side by side and clove the waves—as many Nymphs as the brazen prows that erst stood moored to shore. Afar they know the chief, and round him weave their dance.' For the story see above ix. 120. *numen* = 'divine power;' cp. Ov. Am. iii. 9. 18 'At sacri vates et divum cura vocamur: Sunt etiam qui nos numen habere putant.' *lustrare*, as vii. 391.

228, 229. According to Servius the Vestal Virgins on a set day addressed the 'rex sacrorum' with the formula 'Vigilasne, rex? vigila.' On *immitte rudentes* see iii. 267.

235. *agitare*, see on G. ii. 527. *aevum*, 'life;' see on Ecl. x. 43.

237. *horrentes* [Med., Rom., *b, c*] suggests a bristling line of spears. 'Girt by a hedge of spears and foemen's bristling ranks.' Ribbeck from Pal. (?) reads 'ardentes.'

238. *tenet* [Pal., Rom., Gud., *b, c*]: 'tenent' Ribbeck from Med. and ? Ver. fr.

240. *iungant*, in middle sense without 'se,' according to a frequent Virgilian (and Lucretian) use; see Munro on Lucr. iii. 502.

242, 243. *primus* = 'forthwith;' see on vii. 118. *oras ambiit auro*, 'edged its rim with gold;' see notes to G. ii. 47, Aen. vi. 229.

247. *modi*, i. e. 'rationis,' as iv. 294: 'knowing well the way'—i. e. of making a ship go; perhaps with some allusion to her having once been a ship.

251, 252. *supera aspectans* [Med., Rom., Gud., *b*, *c*] is preferable to 'supera spectans' [Pal., Ver. fr.], which Ribbeck, perhaps more correctly, writes as 'super aspectans.' Cp. ix. 37, and see note there. *cordi*, see on vii. 326.

256, 257. 'No more he spake: meanwhile returning day was hurrying up in the fulness of dawn, and had driven night away.' For *revoluta ruebat* see ii. 250: and for the 'limiting' sense of *tantum*, Ecl. vi. 16.

^B
Pal. has *RUEBAT*, whence Ribbeck 'ruebat.'

258, 259. 'First he enjoins his comrades to follow the signal, and fit their courage for the fight, and make them ready to battle'

262. *extulit*, perfect of instantaneous action, standing to *habet* exactly as in ii. 257 'extulerat' to 'ibat'; see note there.

270-275. 'A tongue (or 'cone'—see on ii. 683) of flame is blazing on his head; from the crest above play streams of fire, and the shield ablaze with gold darts forth devouring flames: like the lurid glare of blood-red comets in the clear night air, or the burning Dogstar's glow—the star that rises with heat and pest for hapless men, and saddens all the heaven with his baneful light.' *a vertice* = *κατ' ἄκρης*: cp. i. 114. Milton has adapted this simile with fine effect ('Par. Lost,' ii. 708 sqq.):

'Satan stood

Unterrified, and like a comet burned,
That fires the length of Ophiucus huge
In the Arctic sky, and from his horrid hair
Shakes pestilence and war.'

276, 277. *praecipere*, either = *ὥστε ἀπαρτίζειν*, or 'ad praecipendum'; see on G. i. 213. 'Yet daring Turnus lost not heart to seize the shore first and drive the invaders from the soil.'

278. Omitted by Med., Pal., Gud., and not noticed by Servius: perhaps repeated from ix. 127, where see note.

279-282. 'See here the chance for which you prayed, to crush them sword in hand! The war itself is in your grasp, my men: think each of wife and home; think of brave deeds, your fathers' pride.' I follow Wagner and Forbiger in retaining the far more appropriate *viri* [Rom.]; though 'viris' [Ribbeck, Con., etc. from Med., Pal.] has better MS. authority, and would give an intelligible meaning, 'war itself—i. e. the fortune of the fight—rests on brave men's prowess.' The sense of *in manibus* seems determined by e. g. G. ii. 45, Aen. iv. 132; cp. Lucan. vii. 253 (an echo of this passage) 'In manibus vestris, quantus sit Caesar, habetis,' and Caes. B. G. ii. 19 'incredibili celeritate ad flumen decurrerunt, ut paene uno tempore et ad silvas et in flumine et iam in manibus nostris hostes viderentur.' The interpretation (with 'viris'). 'brave men have Mars himself—i. e. martial spirit—in their hands' (i. e. not in their feet, so as to run away) will hardly commend itself even on Conington's authority. *Mars ipse* = either 'the very opportunity of fighting' which they have wanted: or 'the whole

fortune of the war,' which may now be decided if they destroy Aeneas and his followers in the attempt to land.

282, 283. *ultro*, i. e. without waiting for the attack—'Let us meet them at the water's edge, while all confused, and their first steps tottering as they land.' *trepidi* expresses the hurry and confusion of landing; cp. 'trepidant' iv. 121, and Liv. xlv. 38 'nobis tum repente trepidandum in acie instruenda erat.' *egressis*, Med., Pal.; 'egressi' Rom., Gud., *b, c*, in which case *vestigia* would be accus. of definition, as 'gressus' xii. 386.

288-292. *pontibus*, 'gangways,' for landing from a ship. *recursus*, 'the ebb' of each wave—i. e. the moment before the next rolls up, when it is possible to jump ashore in the shoal water (*brevibus se credere saltu*). *per remos* probably means that they slide down the oars (which, it may be noted, are large galley-oars, worked perhaps by two men). *Tarcho* runs his ships upon a low sandy coast, marking a spot 'where are no seething waters, no roar of broken waves' recoil, but the sea unchecked creeps gently up with advancing tide—a most accurate description of waves coming in upon a shelving sandy beach. *spirant*, Med., *b*; 'sperat' Ribb. from Pal., Rom., Gud., *c*, 'teste' Servius, who however on G. i. 327 quotes this line with 'spirant.' For *inoffensum* cp. Ov. Am. i. 6. 8 'inoffensos dirigit ille pedes' (without stumbling); Tac. Hist. i. 48 'cursu honorum inoffenso' (uninterrupted).

294, 295. 'Now, gallants, throw your weight upon the oars, now lift and move your barks.' The exhortation 'lift!' (*tollite*) may be heard every day on the banks of Isis or Cam, and its point understood by any one who watches a racing boat rising in the water with each stroke.

303-305. 'For while, driven into shallow water, she hangs long in doubtful poise upon a treacherous reef (*dorso*, cp. i. 110) and baffles the waves, she breaks up and turns her crew out into the sea.'

310. *signa canunt*, 'the trumpets sound;' cp. Liv. i. 1. 7 'priusquam signa canerent,' xxiv. 15 'ubi signa coeperunt canere,' xxvii. 45. 5 'semel in praetoriis castris signum, bis in consularibus referebant cecinisse,' etc. Others, less probably, make *signa* accus., and understand 'tubicines' for the subject.

311. *omen pugnae*, in apposition to the action expressed by *invasit*; cp. vi. 223 'triste ministerium.' This construction is common in Tacitus; e. g. Ann. i. 27 'postremo deserunt tribunal, ut quis praetorianorum militum amicorumve Caesaris occurreret, manus intentantes, causam discordiae et initium armorum.'

313, 314. *huic gladio*, etc., 'through coat of mail and tunic rough with gold, his side is riven with a gaping wound.' For *haurit gladio* (Aeneas) cp. 'hauserit ensis' ii. 600; the idea being that the sword drains the life-blood. For the idea of *latus apertum* cp. 'specus atri vulneris' ix. 700. *squalentem*, see on G. ii. 348.

316. *sacrum*, 'dedicated to' Phoebus, as god of healing (*παιώνιος*): cp. xi. 768.

321. *dum praebuilt*, of duration, as l. 424 below; cp. i. 268, note.

326-330. *securus amorum*, 'forgetful of thy love.' *miserande*, voc. by attraction; see on ii. 283, and cp. xii. 947. In what follows, the sentence

is broken abruptly at **progenies** by the parenthetical explanation **septem . . . coniciunt**: but then, instead of resuming that which precedes the parenthesis, it continues with reference to the parenthesis itself—i.e. to **tela coniciunt**.

334. **torserit** has the full meaning 'will have hurled'—i.e. will be found to have, when all is over: see on viii. 206.

339. **traiecto**, etc., 'right onward through his arm the spear was sped, and held its bloody course: down from his shoulder by its sinews hung the nerveless hand.' As the text stands, no other meaning is possible. The spear that has passed through **Mæon's** body severs **Alcanor's** arm as well, —an incredible stroke, and not very consistent with the fact that **Alcanor** comes up to help **Mæon** already falling (**ruentem**), i. e. when the impetus of the spear is over. **Servius'** note, "trajecto lacerto," quae fuerat missa retroacto lacerto,' suggests the possibility of a reading 'reiecto: ' in which case **lacerto** would be abl. instrum., and the passage would mean that **Aeneas** hurls a *fresh* spear 'with arm thrown back' (cp. 'reducta hasta' x. 552, 'reductis dextris' xi. 605) at **Alcanor** coming to **Mæon's** rescue. **Peerlkamp** conjectured 'adducto nova missa lacerto,' etc.; and **Ribbeck** is evidently tempted by, though he has not ventured to adopt, the conjecture 'reiecto,' which would certainly improve the sense. The ground of its rejection must be that conjectural emendation has no place so long as any meaning can be extracted from the text; not an offhand dismissal of **Servius'** remark as a false rendering, or of the conjecture as in itself improbable.

343. **figere contra**, 'to strike him full' (**ἀντικρύν**): cp. **Ecl.** vii. 8 'Ille ubi me contra videt;' **Lucr.** ii. 343 'uti, speciem quo vertimus, omnes Res ibi eam contra feriant' (meet and strike); **Catull.** lxii. 6 'Cernitis, in-nuptae, iuvenes? consurgite contra' (to meet them).

347. **graviter pressa** (= 'impressa'), 'deeply fixed: ' cp. the Homeric **ἐρείδεν** **Il.** xvii. 48 etc.

350. **suprema**, 'the ancient stock of **Boreas**: ' or perhaps merely = 'lofty; ' see on vii. 220.

359. 'Long balanced hangs the fight, and all in strife are set'—(lit. 'all stand pushing against each other').

361. **haeret pede pes**, 'foot stands firm by foot, and man by man in thick array.' **pede**, local ablative, analogous to 'humo solita' ix. 214: see note there and on **G.** i. 430, **Aen.** viii. 178; and cp. **Il.** 653, 681, 845 ('corpore inhaeret') below. **Macrobius** (**Sat.** vi. 3. 5) preserves a line of **Furius Antias** (circ. 100 B.C.) 'Pressatur pede pes, mucro mucrone, viro vir; ' and **Ennius** (**Ann.** 559) has 'Premitur pede pes, atque armis arma teruntur: ' either of which passages may have been in **Virgil's** mind. **Propertius** has some peculiar uses of this ablative—e.g. iii. 26. 84 'Anseris indocto carmine cessit olor,' iv. 6. 24 'Si placet insultet, **Lygdame**, morte mea,' v. 8. 10 'Cum temere anguino creditur ore manus: ' which, with 'pede' here, are sometimes explained as old or anomalous *datives*. But though we find some confusion between *e* and *i* in ablative terminations, there is not sufficient evidence of similar confusion in dative forms; the epitaph cited by **Aul. Gell.** i. 24 ('Postquam est morte datus **Plautus**, comoedia luget') being according to some authorities 'Postquam

est mortem aptus' etc. (i. e. 'adeptus'). An expression in Catullus lxi. 97 (101) 'in mala deditus vir adultera' (= 'deditus adulterae') seems to throw light on the passages already cited: cp. Lucr. iii. 647 'in pugnae studio quod dedita mens est,' iv. 815 'quibus est in rebus deditus ipse.' The omission of the preposition (always possible on the view that prepositions only interpret the meaning of cases) in these examples would give a phrase ('deditus adultera' etc.) exactly analogous to 'mandet humo solita' ix. 214.

366-368. Either *quis* (i. e. 'quibus,' 'queis') or *quando* seems superfluous for the sense, which would be clear enough with one or the other. If *quando* has its ordinary meaning 'when' or 'since,' we must suppose a sudden break at *equos*, perhaps denoting that the passage was unfinished ('who, seeing that the rough nature of the ground made them discard their horses—Pallas excites them' etc.): for it is hard to believe with Heyne that *quando* is a mere repetition of the reason already given by *quis*. Less violent seems the view of Priscian (6th century A.D.) that *quando* here = 'aliquando,' 'at times;' a meaning elsewhere found, like the indefinite use of 'quis,' only after certain words ('num,' 'si,' and 'ne'). It is true that the only quoted example of such indefinite use of 'quando' (Calpurnius, Ecl. x. 19 'qui quando palmite tigres Ducis') breaks down under textual criticism pronouncing for the reading 'quique udo,' etc.: but if Virgil could use 'quis' = 'aliquis' (vi. 141), he might have ventured on 'quando' = 'aliquando.' Other expedients are the emendation of *quis* to 'aquis' (Madvig), or *quando* to 'nando' (Kennedy); the latter editor also placing ll. 366, 367 *aspera . . . egenis*, as a parenthesis after l. 364, and referring *unum quod restat* to *dimittere equos*, instead of (as in our text) to *virtutem accendit*.

369-376. 'O, by your own brave deeds, by your chief Evander's name and fights beneath him won—by my hopes that now aspire to match my father's fame, I charge you, stand, not run! The sword must hew a way through yonder foes: and where their ranks press thickest, there is the path by which our noble country calls us home. 'Tis no gods that attack us; mortal as we are are the foes that press: and we have breath and hands a match for theirs.'

384, 385. *super*, 'thus engaged' (in pulling out his own spear) = 'super hoc,' Germ. 'dabei;' cp. ll. 556, 897 below, xi. 226, ii. 348. *ille quidem*, cp. ix. 797.

390, 391. 'Twin offspring of Daucus, Larides, and Thymber, alike in sweet confusion e'en to parents' eyes.'

393. *dedit*, 'has made;' see note to i. 63.

395, 396. 'Larides' severed hand feels blindly for its lord; the fingers quiver half alive, and clutch the sword.' Virgil imitates Ennius, Ann. i. 463 (of a severed head) 'Oscitat in campis caput a cervice revulsum, Semianimesque micant digiti ferrumque requirunt;' and perhaps thinks of Lucr. iii. 642 sqq. (of limbs cut off in battle).

405-409. 'And as when summer winds have risen at his wish, the swain sets fire here and there to the woods: soon all between has caught, and over all the wide champaign is spread one bristling line of fire: he sits victorious and views the triumphant flames.' *dispersa* (cp. xii. 521)

implies that the woods are set on fire in several places at once: *mediis* being all that lies between the several points. The spread of fire in a wood here illustrates the contagious spread of courage kindled here and there by Pallas. Virgil elsewhere (ii. 304, xii. 521) and Homer (*Iliad* xi. 155, xv. 605, xx. 40) employ it to illustrate destructive fury.

412. *seque in sua colligit arma*, 'gathers himself behind his shield,' *συσταλὲς ὑπὲρ ἀσπίδος*: cp. Plato, *Rep.* 336 B *συστρέφας ἑαυτὸν ὡς περ θηρίον* (i. e. for a spring); Sil. It. x. 129 (of one on the defensive) 'Consumit clipeo tela et collectus in arma Sustinet ingentes crepitantibus ictibus hastas;' and Aen. xii. 491.

415. *elatum in iugulum* is usually explained as = 'pointed at his (Halaesus') throat' ('iugulo vulnus minantem' Serv.). Kenn., however, thinks it must = 'raised to his own throat' (? for protection against Halaesus); and there is nothing in the context to decide which is right.

417. *canens*, MSS: 'cavens' Ribbeck from a hint of Servius (*alii* 'cavens' legunt). Con. suggests that Virgil misunderstood ἦδεε *μαντοσύνας* Il. ii. 832 (as if from *αἰίδω*).

418. *canentia*, 'aged;' that which properly refers to senior being transferred to *lumina*; cp. xi. 654 'spicula converso fugientia dirigit arcu.' To suppose (with Servius) an allusion to the 'cornea' of the eye turning white after death is surely to make Virgil write medical prose.

422. *fortunam*, 'success;' cp. vii. 559, xii. 920, G. iii. 452. *fortunam atque viam* is virtually a hendiadys, 'a prosperous course.'

426-430. *sinit*, as above l. 15 and below l. 598, seems = *ἐᾶ*, 'let alone' — 'does not leave his troops to be dismayed;' cp. 'patior' with accus. i. 385, vii. 421. *pars ingens*, cp. ii. 6 and below l. 731 — 'the life and soul of war.' *primus*, 'forthwith,' as above l. 243. *nodum*, 'a knot' that is hard to untie; so 'iuris nodos' Juv. viii. 50. For *moram*, Heyne cites (from an unknown author) 'belli mora concidit Hector;' cp. xi. 290.

432, 433. 'The *mêlée* thickens from the rear (the hindmost press on and so thicken the front ranks), till in the crowd nor arm nor dart can strike.'

438. 'Each must his destiny abide
Beneath a mightier hand' (Con.):
i. e. Pallas is to fall by Turnus', Lausus by Aeneas', hand.

439. 'Meanwhile his sister dear ('Juturna' xii. 146) warns Turnus to take Lausus' place'—i. e. against Pallas; cp. xi. 826.

441. *pugna* [Rom.] seems preferable to 'pugnae' [Med., Pal.], which is variously explained—by Heyne as genitive on the analogy of Greek gen. with *παύεσθαι*, *λήγειν*, etc.; cp. Horace's 'desine querellarum' (*Od.* ii. 9. 17), 'abstineto irarum' (*ib.* iii. 27. 69): by Wagner as dative, citing Stat. Theb. v. 273 'mea cura labori Destitit,' which might, however, be abl. in imitation of a Virgilian archaism. (A better parallel is the construction of 'deesse,' 'deficere,' etc.) In ix. 789 'excedere pugna' is rightly accepted on the authority of Med., against Pal., Rom., giving 'pugnae:' and, despite the weaker authority of Rom. (*Introd.* II, pp. xxiv, xxv), its reading here seems more in accordance with Virgilian usage, which, unlike that of Horace, does not much affect the particular Graecism of a genitive after 'desistere' or similar words.

444. *iusso* agrees with *aequore*, but may be translated adverbially, 'at his bidding.'

445, 446. *abscessu* and *in Turno* are different applications of the ablat. of circumstance. For the former ('on their departure') cp. viii. 215; for the latter ('stands rapt at Turnus'), ii. 541 and note to Ecl. viii. 83: cp. also Ter. Hec. prol. 5 ('populus') *stupidus in funambulo*; Cic. de Fin. i. 4 'in quo admiror.'

450. *sorti*, etc., 'my sire is nerved for either fate' (Con.), i. e. will look impartially on (*aequus*) my death or victory—referring to Turnus' words l. 443.

455. *meditantem in proelia*, 'practising for the fray;' cp. G. iii. 234, and 'audere in proelia' Aen. ii. 347, 'ardet in arma' xii. 71.

457. *contiguum hastae*, 'within range of a spear-cast.'

463. *ferant*, 'sustineant quasi pondus et poenam' (Servius)—'brook the sight of.'

467-469. 'Each has his own set day; short and ir retrievable is men's space of life: 'tis valour's part to spread its fame by noble deeds.' The mention of Sarpedon just below suggests that Virgil had in mind the language put by Homer (Iliad xii. 326-328) into his mouth:

Νῦν δ'—ἐμῆς γὰρ κῆρες ἐφεστᾶσιν θανάτοιο
μυρίαί, ἅς οὐκ ἔστι φυγεῖν βροτὸν οὐδ' ὑπαλύξαι—
ἴομεν, ἥέ τῳ εὖχος ὀρέξομεν ἥέ τις ἡμῖν.

Cp. the well-known passage in Dem. de Corona 258. 15 *πέρας μὲν γὰρ ἅπασιν ἀνθρώποις ἐστὶ τοῦ βίου θάνατος, καὶ ἐν οἰκίσκῳ τις αὐτὸν καθεύρας τηρῇ κ.τ.λ.*, and its parallel in Cic. Phil. x. 10. 20, to the effect that even immortality is wretched if attended with dishonour.

472, 473. *metas*, see note to xii. 546. *arvis*, 'from the fields;' cp. xii. 151.

477, 478. *molita*, 'forcing its way:' cp. 'molitur iter' of a difficult journey, vi. 477. *oras*, 'the edge:' cp. ix. 528, G. ii. 44. *strinxit de corpore*, 'grazed the body,' seems to be an imitation of Greek partitive gen.—ἐπέγραψε τοῦ σώματος.

481. 'See, if my spear be not more keen.' For *penetrabile* (active) cp. G. i. 93; and similar use of 'genitabilis' Lucr. i. 11 (where see Munro); 'illacrimabilis' Hor. Od. ii. 14. 6; 'exitiabilis' Liv. xxix. 17. 19, Tac. Hist. ii. 69; 'reparabilis Echo' Pers. i. 102, etc. *mage*, a form of 'magis' found in Plautus, Ennius, Lucretius (in iv. 81, 82 side by side with 'magis'), and, according to Servius, by Cicero; cp. 'pote' ('potis') and 'sate' ('satis'), which becomes 'sat.'

482-485. 'He spake; and right through Pallas' shield, through all its plates (*terga*), of steel and bronze, though wrapped in many a fold of tough bull-hide, the point held on with quivering stroke, and broke the corslet's fence and pierced his manly breast.' *obeat*, cp. vi. 58, viii. 552. *medium*, as compared with *oras* above (l. 477), heightens the contrast between the skill and strength of Pallas and of Turnus; the former having with difficulty ('molita' l. 477) pierced only the edge of his opponent's shield. *loricae moras*, lit. the 'delay caused by the corslet:' cp. ix. 143, xii. 541. For the description cp. Sir W. Scott, 'Lord of the Isles,' VI. xxxii. 16 sqq.:

'Yet still on Colonsay's fierce lord,
Who pressed the chase with gory sword,
He rode with lance in rest,
And through his bloody tartans bored
And through his gallant breast.'

487, 488. *corruit in vulnus*, 'he falls upon the wound,' i.e. upon his breast: cp. xi. 669; Liv. ii. 46. 5 'telo extracto praeceps Fabius in vulnus abiit;,' ib. i. 58. 13 (of Lucretia's death) 'prolapsa in vulnus moribunda cecidit.' Virgil seems to be thinking of Lucr. iv. 1049 'Namque omnes plerumque cadunt in vulnus, et illam Emicat in partem sanguis unde icimur ictu,' where 'in vulnus' seems to = towards that which deals the wound; but such discrepancies are characteristic of his imitation of Lucretius; see note to Ecl. x. 54. This association perhaps accounts for the prosody of *sanguis*; see Introd. IV, p. lii.

492-494. *qualem meruit*, sc. 'Evander recipere Pallanta.' 'The honour of a tomb, the solace of burial, whate'er it be, I freely give: dear enough will be the cost of his friendship for Aeneas' (i.e. without depriving him of the *solamen humandi*). For *stabunt* cp. Liv. xxxiv. 50 'Polybius scribit, centum talentis eam rem Achaeis stetisse,' and the English phrase 'to stand one in so much.'

497. *impressum nefas*, etc., 'the horror stamped thereon; in one wedding night a band of youths all foully slain, and bridal couches stained with blood.' We should expect 'caesam manum' and 'thalamos,' in apposition to *nefas*; but either (as Kenn. suggests) *metri gratia*, or for variety and vividness, Virgil has nom., as though for a fresh clause; cp. vii. 787. The *nefas* is the story of the Danaides.

502. *servare modum* (i.e. τὸ μέσον, 'mediocritatem'), as Con. remarks, is in the spirit of Greek tragedy, with its lessons of φθόνος and νέμεσις that await overwhelming or inordinate exultation and prosperity. Cp. e.g. Aesch. Agam. 750 sqq.:

Παλαίφατος δ' ἐν βροτοῖς γέρων λόγος
τέτυκται, μέγαν τελεσθέντα φωτὸς ὄλβον
τεκνοῦσθαι, μηδ' ἄπαιδα θνήσκειν,
ἐκ δ' ἀγαθὰς τύχας γένει
βλαστάνειν ἀκόρεστον οἰζύν:

or the story of the ring of Polycrates.

503-505. 'Turnus shall see the day, when he would give the world to have let Pallas go, and shall loathe these spoils and this fatal hour.' Cp. xii. 941 sqq. where the sight of this belt hastens the retribution for Pallas. *intactum Pallanta* = 'se Pallanta non tetigisse;,' cp. 'pulsī gloria Turni' above l. 143. On the force of *ista* see note to xi. 537.

505. The peculiar rhythm of this line is suggestive of pathos; cp. iv. 667, and see Introd. IV, pp. liv, lv.

509. *cum*, with indic. must be temporal—'the while you leave;,' cp ix. 513.

511. *discrimine*, ablat. of circumstance, 'are within a hair's breadth of death;,' cp. iii. 685.

514. *limitem agit*, 'hews (lit. drives) a wide path through the host;,' cp. ix. 323.

518, 519. *quos educat*, 'reared by (i.e. sons of) Ufens:' on the tense see ii. 275. *quos immolet*, final conj., 'to send as offerings to the shade (of Pallas),' cp. xi. 81. Virgil ascribes to Aeneas, as Homer to Achilles (Iliad xxi. 27, 28), the barbarity of human sacrifices. Livy, speaking of the sacrifice of three hundred Roman soldiers by the party of Tarquin (vii. 15, 7), says '*qua foeditate supplicii aliquanto ignominia populi Romani insignitior fuit*:' from which it is perhaps too hastily inferred that the Romans of Virgil's time regarded the practice with horror. Suetonius, at any rate, records an ugly story of a similar offering by Octavianus (Augustus) at the altar of 'Divus Julius' (Suet. Octav. 15): and a Roman accustomed to gladiatorial shows, or in after years to the scenes of Christian persecution, was probably neither surprised nor shocked at finding such practices here ascribed to the hero of the Aeneid.

522-525. *astu subit*, 'comes crouching up;' cp. Homer's account of the death of Lycaon, Iliad xxi. 68 sqq. ὁ δ' ὑπέδραμε καὶ λάβε γούνων Κίψας ἐγχείη δ' ἄρ' ὑπὲρ νώτου ἐνὶ γαίῃ Ἔσθη κ.τ.λ. The vengeance of Achilles for Patroclus is a natural precedent for Aeneas avenging Pallas. Cp. for other details Iliad vi. 47 sqq., x. 378 sqq. (the offer of ransom by Adrastus and Dolon to Menelaus and Diomedes respectively). *spes Iuli*, cp. vi. 364. *hanc animam*, 'my life;' cp. ix. 205, Ecl. ix. 16.

528, 529. 'Not here the crisis of the Trojans' victory; nor will one poor life make so much difference.' Cp. Lucan. iii. 337 '*non pondera rerum, Non momenta sumus*.' The idea of *hic vertitur* is that of the point on which a balance turns (δέπει); cp. Liv. iv. 31. 4 '*in eo (dictatore) verti spes civitatis*.' *dabit* almost = '*faciet*;' see on i. 63.

531-533. 'The silver and the gold of which you speak, keep it for your sons. Such barter of war hath Turnus closed already, at the hour when Pallas fell.' *talentis*, the proper dative after *parce* (*natis* being dat. commodi) and antecedent to *quae memoras*, is attracted into the relative clause; cp. i. 573. Servius, supposing that '*parco*' is here used with accus., cites Plaut. Mil. Gl. iv. 6. 5 '*parce vocem*' (where Ritschl reads '*voci*'): to which Forbiger adds Curc. iii. 10 '*nisi eam (pecuniam) mature parsit, mature esurit*;' Cato, R. R. 58 (59) '*eas (oleas) condito, parcito (v. l. et partito)*.' There is, however, no necessity to credit Virgil with an idiom so little paralleled. *sustulit prior*, ἔφθασε παύσας.

534. Aeneas answers Magus' appeal to the names of Anchises and Iulus.

537-539. With *nec procul* may perhaps be supplied '*est*,' as in iii. 479 '*Ausoniae pars illa procul*.' But there '*est*' occurs immediately before, and is therefore naturally suggested; here the construction is more probably an anacoluthon, breaking off into the relative clause *quem congressus*, etc. before any verb has been supplied for the subject *Haemonides*. *sacra vitta*, perhaps descriptive of *infula* (cp. G. iii. 487); or abl. instr. with *redimibat* (cp. Aen. iii. 81). For *armis* [Med., Pal. 2, Rom., Gud., b, c] Ribbeck accepts '*albis*' on the testimony of Servius, '*Probus vero insignibus albis dicit legendum, ut albas vestes accipiamus quae sacerdotibus congruae sunt*.' His chief authority, Pal., is ambiguous; A . . . s being all that is legible, and '*armis*' written over by a later hand.

540, 541. *agit campo*, 'drives over the plain;' the whole '*campus*'

being, as it were, the 'place at which' the scene of the action described; cp. ii. 421. *ingenti umbra*, 'death's mighty shade;' cp. (with Con.) Hom. Il. xiii. 425 *Ἡέ τινα Τρώων ἐρεβεννῇ νυκτὶ καλύψαι*. *tegīt* = 'facit ut tegatur,' 'and o'er him brings the shadow of death.' Virgil forgets that Serestus is left in the camp with Mnestheus, ix. 171, 779: see the remarks upon such inconsistencies, *Introd. I*, p. xiii.

545-550. Aeneas had just struck off (*deiecerat*) Anxur's shield arm, when Tarquitus met him. 'fortasse,' 'I ween,' Gk. *πov*: cp. vi. 186, and add to the examples there given Hor. Sat. i. 6. 98 '*demens Iudicio vulgi, sanus fortasse tuo quod Nollem onus . . . portare molestum*;' Cic. Tusc. iii. 22. 53 '*hi (Corinthii) poterant omnes eadem illa de Andromacha deplorare "Haec omnia vidi"*—sed iam decantaverant fortasse. Eo enim vultu erant . . . ut eos Argivos aut Sicyonios diceret.'

553. *impedit* = not 'entangles,' 'hinders from using,' but 'pins together' shield and corslet; i.e. drives the spear through both, thus pinioning Tarquitus, whom he then kills with his sword. Cp. '*orbibus orbes Impediunt*' viii. 448.

555, 556. *deturbat terrae*, 'strikes down to earth;' cp. '*demisere neci*' ii. 85. *super*, 'over him;' cp. i. 29, vii. 462.

557-560. 'Lie there, dread foe! no mother dear shall lay you in the ground, or rest your bones in your father's tomb: you shall feed the birds of the air, or the stream shall bear you down its flood, while hungry fishes lick your wounds.' Cp. *Iliad* xi. 452 sqq., xxi. 122 sqq.

558. *humi*, Med. i, Pal., Rom., Gud., *b, c*: so Ribbeck, who however refers to ix. 214, x. 904; perhaps to account for the correction '*humo*' [Med. 2]. Wagner adopts '*humo*,' denying that '*humi*' can = 'in humum,' or '*intra humum*' in Virgil, even if it does in Sallust (e.g. Cat. 55. 3 '*Est locus in carcere, quod Tullianum appellatur, ubi paulum descenderis ad laevam, circiter duodecim pedes humi depressus*'). But on Aen. i. 193 he admits that '*humi*' is used not only for 'in terra' Ecl. iii. 92, but for 'ad terram' (as there, according to his reading) Aen. v. 78, 481, vi. 423, ix. 754, x. 697, xi. 640: to which he adds ii. 380, xi. 665. Cp. '*terrae*' (dat.) in G. ii. 290, Aen. xi. 87, and above l. 555. Kritz on Sallust *I. c.* regards these locatives as not really = accus. with preposition, but as used proleptically [E. P.]. The idiom is best paralleled by the use of the local ablative noted on viii. 178, ix. 214, G. i. 430. *patriove*, Pal., Rom., Gud., *b, c*: '*patrioque*' Wagn., Ribb. from Med.

562-564. *fulvum*, 'fair-haired;' cp. xi. 642. Amyclis, between Anxur and Caieta. The name perhaps was derived from the Laconian Amyclae: the epithet *tacitae*, according to Servius, from a story associated with the Greek town that it was destroyed because, when owing to many false alarms they had been made penal, no one dared announce the enemy's approach. Whatever the truth of this story, Roman writers associated it with the Italian Amyclae: e.g. Sil. It. viii. 528 '*quasque evertere silentia, Amyclae*.'

565-569. Aegaeon, a name of Briareus (vi. 287). *centenas*, cp. Ecl. v. 67. *desaevit*, 'rages fiercely;' see on iv. 52.

581. Achillis, all good MSS. (cp. ii. 476): '*Achilli*' Wagner from some

late MSS, on grounds of euphony (cp. G. iii. 91, Aen. i. 30). The point of **Liger's** boast is, 'You will not escape from me as you did from Diomed (Il. v. 311 sqq.) and Achilles (Il. xx. 290).'

586-589. 'As Lucagus, low bending for the stroke, touched up the horses with his sword, with left foot forward thrown in readiness for fight'—so that on rising up he might face Aeneas, who is to the right. **pronus**, cp. v. 147.

592. Cp. the taunt of Patroclus over Hector's charioteer (Il. xvi. 745), ὦ πόποι, ἦ μάλ' ἐλαφρὸς ἀνὴρ, ὥς ρεῖα κυβιστᾷ: **segnis**, 'craven flight.' 'Your horses,' says Aeneas, 'are not like those of Niphaeus (above ll. 572-574), frightened at a mere shadow.'

598. **sine**, 'spare;' so ἄν Hom. Il. xxiv. 569.

599, 600. **haud talia**, etc.:

'Not such the strain you breathed so late:

Die—brother should be brother's mate!' (Con.).

For **dudum**, see on ii. 103.

601. **latebras animae**, 'the springs of breath;' cp. ix. 580.

606. **ultro**, 'graciously.' For Jupiter to address even Juno is an act of condescension: and Juno replies '**submissa**' (l. 611).

613-616. 'O had I but the power in love that once was mine, and did aye befit me—('twere well), for then would not thine almighty power deny me this, the power to rescue Turnus from the fight, and save his life for Daunus his sire!' The apodosis to **si** . . . **foret** is suppressed, as in vi. 187, viii. 560: **namque** then has its ordinary causal sense, its position late in the sentence being paralleled by Ecl. i. 14, Aen. v. 733. Others make **non** . . . **negares** apodosis to **si** . . . **foret**, giving to **namque** the affirmative sense of 'enim' in viii. 84, G. ii. 509 (**mihi namque** = ἐμοιγε δὴ): but this, though possible, is unexampled. **fuerat**, as in v. 397. **decebat** has its proper imperf. sense—always 'was (and consequently is still) befitting' me.

617. **pio**, i. e. **erga patriam et patrem**—'his devoted blood.' The term perhaps suggested by the mention of Turnus' father, but includes more than filial affection.

622-627. 'If respite from instant death and reprieve for the warrior that must fall be all you ask, and you feel that 'tis thus I grant it, away with Turnus in flight and snatch him from impending fate. Thus far am I free to grant your wish. But if beneath your prayers there lurk some deeper boon—if you deem that the course of the war is turned and shifted—'tis empty hope you feed.' **ita**, i. e. as a '**mora**' and '**tempus**.'

628. **gravaris**, 'grudge;' lit. 'feel incommoded by' and so 'do unwillingly.'

630-632.

'Now on the guiltless victim wait

The powers of doom, or blind to fate

I wander all astray—

Yet, O may Juno's fears be vain,

And He that can, in mercy deign

To choose the better way!' (Con.).

For **veri vana** cp. vii. 440: for **feror**, iv. 110: and for the use of **aut**, Hor. A. P. 42 '**Ordinis haec virtus erit et Venus, aut ego fallor.**' **quod ut**=

'quod utinam' (Sall. Jug. xiv. 21 'quod utinam illum eadem haec simul-antem videam'): cp. 'quod si,' and the use of 'quod' in transitions.

636-639. *nube cava*, according to Con. abl. of material with *umbram*—'a phantom of hollow (i.e. unsubstantial) cloud.' But in i. 516, v. 810 (cp. also ii. 360) the idea is that of a 'hollow, enfolding cloud:' and it seems better to regard it here as local ablat., 'in the cloud that wrapt her round.' *inania verba* is explained by *sine mente sonum*, 'empty speech and soulless words.' *iubas*, 'the horse-hair plume' of his helmet; cp. vii. 785.

641, 642. 'Like the spectres that men say flit about after death, or visions that mock our senses in sleep.' For *morte obita* cp. Lucr. i. 135 'Morte obita quorum tellus amplectitur ossa:' and for pass. partic. from neuter verb see note to v. 332. *figuras* = εἰδωλα, as Lucr. iv. 34. In iv. 749-793 Lucretius discusses the question of phantoms and appearances.

648. *animo turbidus*, 'in the whirl of passion;' cp. ix. 57, xii. 10.

650. 'My hand shall give you the ground that you have sought for over sea:' cp. l. 741 below, 'eadem mox arva tenebis;' and the story told of Saxon Harold's reply to Harold Hardrada, the gigantic king of Norway, when the latter demanded what should be given to himself—'Six feet of earth, or as much more as he is taller than others.'

652. *nec ferre*, etc., 'nor sees that his delight is wasted on the winds;' cp. ix. 313.

653, 654. 'It chanced a ship stood fastened to a high pier of rock, with steps let down and gangway ready.' The vessel lay moored to a projecting rock, which served as a bank or raised pier (*saxi crepidine* = a 'crepido'-like rock; see on Ecl. iv. 11). *coniuncta*, rarely with ablat. only; cp. Cic. Cluent. v. 12 'libido non solum dedecore, verum etiam scelere coniuncta;' and De Or. i. 5. 17 quoted by Con.

660. *revoluta per aequora*, 'backwards down the stream.' The waters are said 'revolvi' with the ship; cp. ix. 391.

661-665. I follow Con. in retaining the MS. order of these lines, which gives an unobjectionable sense. Ribbeck adopts Brunck's transposition of ll. 661, 662 to follow l. 664, on the alleged authority of two Paris MSS; and Heyne thought that ll. 661, 662 might have been written by Virgil in the margin.

666. 'He turns unconscious of the truth, and thankful for escape.' The construction *ingratus salutis* (an extension, as Con. points out, of 'gratia alicuius rei') is perhaps suggested by *ignarus rerum*; cp. xi. 280, 415.

670. 'Whither am I borne, whence come? what means this flight that takes me from the field, and who am I that fly?' *reducit. sc.* 'ex acie.' Turnus in his bewilderment can hardly realise who and where he is.

673-675. 'What of them? I left them all in death's fell grasp: e'en now I see them fly, I hear their dying groans.' *quosne* = 'quid ii, quos?' a contraction frequent in Plautus—e.g. Amph. ii. 2. 74 'Paulisper mane, dum edormiscat unum somnium. AM. quae ne vigilans somniat?' (i.e. quid opus est somno ei quae . . .): cp. Ter. And. iv. 4. 49 'quemne ego heri vidi ad vos afferri?' ('what? the boy whom . . .?'); Catull. lxiv. 180 'An

patris auxilium sperem? quemne ipsa reliqui?' For other examples from Plautus see Holze, 'Syntaxis,' ii. p. 262.

675. *quid ago?* see on ii. 322. *ima* with *dehiscat*, cp. iv. 24: 'how can earth yawn deep enough for me?' *quae*, adverbial, as i. 8, etc.

679. *conscia*, 'that knows my shame;' cp. ix. 429.

681, 682. 'Shall he madly throw himself upon his sword after such disgrace, and drive the cruel steel into his side?' For the ablat. *mucrone* cp. G. i. 430; and for *induat* ib. 188: and for the phrase, Caes. B. G. vii. 73 (of a sort of *chevaux de frise* in a ditch) '*quini erant ordines stipitum, coniuncti inter se atque implicati, quo qui intraverant, se ipsi acutissimis vallis induebant;*' Liv. xlv. 41 '*si adversus instructam phalangem concurrissent . . . induissent se hastis.*' Cp. also Soph. Aj. 828 Πεντώτα τῷδε περὶ νεοῖσιν ξίφει, 899 κρυφαίῳ φασγάνῳ περιπτυχῇς.

686. *animi*, 'in her heart:' see on G. iii. 289.

691, 692. 'The Tuscan lines close in, and press a host against a man, with gathered hate and ceaseless blows.'

693-696. Cp. the simile of Latinus resisting his subjects' clamour, vii. 586 sqq.; and Hom. Il. xvii. 747 of the Trojans pressing the two Ajaces.

698, 699. 'But Latagus he meets full in the face with a ponderous stone.' *occupat*, i. e. before he can strike; cp. xii. 300.

702-706. 'Phrygian Evanthes too he slew, and Mimas compeer and friend of Paris, whom Theano bore to Amycus the selfsame night that Cisseus' royal daughter, pregnant with a firebrand, gave Paris to the light: Paris sleeps in the city of his fathers, but Mimas lies a stranger on Laurentian shores.' The MS. reading of l. 705 is '*Cisseis regina Parin creat; urbe paterna;*' in which case Paris must be supplied as the subject of *occubat*. The antithesis however between his fate and that of Mimas so obviously requires the repetition of his name, that most editors accept Bentley's conjecture 'Paris' for 'creat' (see his note on Hor. Epod. v. 28), despite the difficulty of seeing how 'creat' could have got into the text; Gossrau and Conington alone advocating the MS. reading. *ignarum*, passive; cp. Ecl. vi. 40.

707. *ille*='the boar we wot of;' cp. G. iii. 425, Aen. xi. 809. The corresponding English phrase is 'like some boar.'

709. *multosque*, Med., Rom., Gud., *b*, *c*, and Servius: '*multosve*' Ribb. from Pal. In any case (as Servius notes) 'que' must have almost the force of 've:' for the boar of Mount Vesulus in Liguria (the watershed of the Po) cannot be the same as that of the Laurentian marsh near the mouth of the Tiber.

714, 715. These lines (*ille autem impavidus . . . decutit hastas*), which obviously refer to the boar, are in most MSS. placed after l. 718, so as to refer to *Mezentius*; an arrangement which Conington defends (see his note). Heyne, Forbiger, Ribbeck, etc. accept the order given in our text. *partes cunctatur in omnes*, 'from side to side turns round in doubt:' '*cunctanter se vertit dubius quo impetum faciat*' (Heyne).

720, 721. *profugus hymenaeos*, see Introd. IV, p. lii. *miscentem*, cp. i. 191.

723-727. *stabula alta peragrans*, 'ranging the forest;' cp. vi. 179.

surgentem in cornua, 'lofty-antlered;' cp. i. 189 and Ovid's imitation (Met. x. 538) '*celsus in cornua cervus*.' '*Dictum arbitror pro "erigere se cornibus," ut arbor surgit in ramos, mons in cacumen*' (Heyne). *improba ora*, 'his greedy (or 'ravening') jaws;' cp. ii. 356, and note to G. i. 119.

731. *infracta*, 'broken,' as vii. 332, ix. 499, xii. 1.

734, 735. 'In front he met him face to face, and charged him man to man, prevailing not by cunning, but sheer strength.' For *obvius aduersoque*, in which the first phrase is explained by another differently constructed, cp. G. ii. 290, 428, Aen. iii. 329, iv. 102, v. 498, vi. 640, xi. 673, and see note to xii. 395. *furto*, cp. ix. 350. *armis*, cp. iv. 11.

736, 737. 'Then planting his foot on the fallen man, and leaning on his spear.' The spear is in *Orodes'* body; *Mezentius* leans on it, at the same time putting his foot on the prostrate enemy.

738. 'His comrades at the word (*secuti*) raise high a joyous shout.'

745, 746. 'A heavy slumber iron-bound

Seals the dull eyes in rest profound;

They close in endless night' (Con.).

Cp. Hom. Il. xi. 241 *κοιμήσατο χάλκεον ὕπνον*.

753, 754. *insidiis* [Pal., Rom., Ver., *b*] is explained by *iaculo et longe fallente sagitta* (on which see ix. 572), which define the respective '*insidiae*' by which *Salius* slew *Thronius*, and *Nealces* slew *Salius*. *Servius'* suggestion that *iaculo et sagitta* is hendiadys (= '*iactu longe fallentis sagittae*') seems contradicted by ix. 572, where '*iaculo*' and '*sagitta*' must be distinct weapons. Con. adopts the v. l. '*insignis*' [Med., corrected to '*insidiis*'], and refers the whole line to *Nealces*.

756. *ruebant*, 'were falling;' cp. G. i. 324, and on the various meanings of '*ruo*' see note to G. i. 105.

763-767. 'Huge as Orion, when on foot he strides and cleaves a way through *Nereus'* midmost depths, his shoulder rising o'er the waves; or when, like a many-wintered ash upon the mountain-tops, he plants his foot upon the ground and his head is lost in the clouds.' *referens*, 'recalling,' i. e. resembling; cp. iv. 329. The various legends about Orion agree in making him a gigantic hero: so Virgil represents him as walking through the sea like *Polypheus* (iii. 665), or like a tall mountain-ash (cp. ix. 675, 679 sqq.). Line 767 is repeated from iv. 177.

769. in *agmine longo*, of *Mezentius'* position: 'having watched him in the long line'—i. e. from place to place in it.

771. *mole sua stat* is like '*sese mole tenet*' vii. 589 (of a rock resisting the waves): but the expression seems less applicable to a man when no one is physically pushing against him. *mole sua* is modal abl., 'stands firm in massive strength;' cp. for *stat* ii. 659.

773. 'Now hear my prayer, my good right hand and spear that now I hurl:' lit. 'may they help me as my god' (*adsint mihi deus*). The words are characteristic of the '*contemptor divum*' (vii. 648; cp. x. 880): Con. well compares Aesch. Sept. 529 '*Ὀμνυσι δ' αἰχμῆν ἣν ἔχει μάλλον θεοῦ Σέβειν*, and Stat. Theb. ix. 548 '*Ades o mihi dextera tantum: Tu praesens bellis et inevitabile numen; Te voco, te solam superum contemptor adoro.*'

774. *voveo*, etc.:

‘A votive trophy, all equipped
With spoils from yonder pirate stripped,
To-day shall Lausus stand’ (Con.).

Lausus, clothed in Aeneas’ armour, is to be a living *tropaeum*;’ cp. xi. 5-11.

781, 782. ‘Now, prostrate by an unmeant wound,
In death he welters on the ground,
And, gazing on Italian skies,
Of his loved Argos thinks, and dies.’ (Con.).

alieno, cp. Sil. Ital. viii. 630 ‘telo nou in sua vulnera misso.’

784. *cavum*, as ‘aere cavo’ iii. 286, seems to refer to the concave shape of the shield inside—‘the hollow shield of triple brass;’ cp. ‘cava testudine’ G. iv. 464, and Gk. *κοῖλος ἄργυρος καὶ χρυσός* (silver and gold plate). *linea terga* (‘linen folds’) may be a reminiscence of linen corslets (Ajax Oileus is *λινοθήρη* Iliad ii. 529); for we hear nothing elsewhere of such a material used for shields.

786. *vires haud pertulit*, ‘its force was spent.’

792. ‘If length of time can e’er make such high deeds believed.’ *vetustas* = ‘lapse of time,’ ‘antiquity,’ as in iii. 415: cp. Cic. Mil. 35. 98 ‘de me, inquit (Milo), semper populus Romanus, semper omnes gentes loquentur, nulla umquam obmutescet vetustas;’ Ov. Met. i. 445 ‘Neve operis famam possit delere vetustas.’ That it cannot (as has been thought) = ‘posterity’ is shown here by the phrase *fidem ferre*, which = ‘to make credible,’ not ‘to hold credible;’ e.g. Cic. Orat. 34. 120 ‘commemoratio antiquitatis exemplorumque prolatio et auctoritatem orationi affert et fidem;’ cp. ix. 79.

794. *et . . . que* = ‘both . . . and.’ ‘Helpless and hampered, the sire was moving backward in retreat.’ *inutilis inque ligatus*, a Lucretian form of expression; e.g. Lucr. i. 452 ‘seiungi seque gregari,’ where Munro cites twenty-three other examples of tmesis in verbs compounded with prepositions; cp. Aen. ix. 288.

796. *armis* (dative, as G. iv. 245), either Aeneas’ arms, or as a general term = ‘the fight.’

800. *dum abiret*, ‘while his father strove to retire;’ see note to i. 5.

802. *tectus*, ‘behind his shield’—*ἀσπίδι ταυρείῃ κεκαλυμμένος* Il. xvi. 360 (a passage which Virgil seems to have in mind—see Con. note).

807-809. *dum pluit in terris* is from Lucr. vi. 630 ‘Compluit in terris et venti nubila portant.’ Servius wished to take in *terris* with what follows—‘nam si iunxeris “dum pluit in terris,” erit archaismos, debuit enim dicere “in terras.”’ ‘While it raineth on the earth’ is, however, a natural amplification. Med. I, Pal., and Rom. give ‘pluvit,’ which Ribbeck adopts: but though ‘pluvi’ (perf.) is found in Plautus, ‘pluit’ is the only form known in Augustan times. *exercere*, ‘to spend in toil;’ see on i. 430. *dum detonet*, ‘till the storm be over.’

817-824. ‘Right through the buckler, light defence for one so bold, the blade held on, right through the vest his mother wove with pliant threads of gold: and blood filled all his bosom: the soul passed sadly in flight to the underworld, and left its clay. But when Anchises’ son beheld his look

and face—the face so strangely pale, he groaned in pity sore and stretched forth his hand, and his heart was touched by the sight of a son's great love.' No translation—much less comment—can adequately render the pathetic beauty of this passage, with its powerful picture of the sudden revulsion of feeling in Aeneas from wrath to pity at the death of young Lausus in defence of a father. The 'wild pathetic rhythm' of the lines (821, 822)—

'At vero ut vultum vidit morientis et ora,
Ora modis Anchisiades pallentia miris'—

is unequalled in its suggestive beauty by anything that even Virgil has written: the word *Anchisiades* being just enough to recall that love of Aeneas for his own father, which is the keynote of his sympathy for Lausus. The contrast with Turnus' savage exultation over Pallas (above ll. 492 sqq.) is of course intentional: see introduction to Book x.

827, 828. *laetatus*, sc. 'es;' see on i. 237. *si qua est ea cura*, 'if that still claim your care'—i. e. if the dead care for such things: cp. (with Con.) Soph. El. 355 ὥστε τῷ τεθνηκότι Τιμὰς προσάπτειν, εἴ τις ἔστ' ἐκεῖ χάρις.

830-232. *ultro*, 'he even chides;' i. e. he not only bewails Lausus, but chides his (Lausus') followers for their hesitation; see note to ii. 145. *socios*, the same as 'socii' l. 841. *comptos de more capillos*, 'the dainty locks so trim before' (Con.).

835. *procul*, 'apart;' see on Ecl. vi. 16. Mezentius, resting after battle with the enemy at hand, would not put his helmet *far* away from him.

837, 838. 'Around him stand his chosen warriors: their chief all weak and panting bathes his neck, with long beard streaming on his breast.' *fovet*, as xii. 420, G. iv. 230; not (as Forb., Con.), 'supports.' On the construction of *fusus* see Ecl. iii. 106.

842. The rhythm suggests melancholy; see Introd. IV, p. l., and note to Ecl. v. 21. *ingentem atque ingenti* suggests Homer's μέγας μεγαλωστί (Il. xvi. 776); cp. Lucr. i. 741 'magni magno cecidere ibi casu.'

849, 850. *heu, nunc*, etc., 'ah, now at last I feel the bitterness of death; now at last the blow strikes home!'—i. e. I despised death before: now I know how bitter it is when Lausus dies; cp. vii. 599. *alte adactum*, cp. ix. 431, xi. 804.

853-855. *debueram*, i. e. before this chance of death came. 'Long had I owed this penalty to my country and my people's hate: O that I had yielded up my guilty life by every kind of death!' *dedissem*, optative; cp. iv. 678, xi. 162. *lucem relinquo*, cp. iv. 453, and see note to ii. 85.

857. *tardat* [so Med., Pal., Rom., the two former corrected to 'tardet' (Gud. 1)] is best taken as intransitive—'though his strength is slow by reason of the wound:' cp. Cic. Brut. i. 18 'an tardare et commorari te melius esset;' ib. Att. vi. 7. 2 'num quid putes reipublicae nomine tardandum esse nobis;' and the Vulgate of Exod. xxii. 29 'non tardabis reddere;' Heb. x. 37 'qui venturus est veniet, et non tardabit.' Servius, taking *tardat* in its more usual active sense, explains *vis alto vulnere* as = 'alti vulneris violentia:' while others make *vis*=his failing strength. Ribbeck reads 'quamvis dolor alto vulnere tardet,' adopting a conjecture based on the fact that Pal. has marks of erasure over the first syllable

of *quamquam*: a conjecture good in itself, but without support or absolute necessity.

861-863. Either *qua* or *ulla* seems superfluous; but perhaps the repetition heightens the improbability—'if anything whatever' (or 'at all'). *spolia illa*, sc. 'Aeneae.' *cruenta*, Med., Rom., Gud., *b*, and Pal. 2: 'cruenti' Ribb. from Pal. 1. *dolorum*, 'the death-pangs of Lausus;' cp. iv. 679.

867. 'He spake, and mounting to his saddle (*tergo*, sc. 'equi') took his wonted seat.' *consueta* is virtually adverbial: see on i. 8.

872. Omitted by Med., Pal., Rom., and unnoticed by Servius; found in *c*, and Gud. (margin): probably from xii. 668.

874. *enim* is perhaps emphatic, as G. ii. 509 (see note *ad loc.*).—'Aeneas knew him right well.' *ille*, 'the mighty sire of Gods;' see on ii. 779.

877. *subit obuius*, 'comes up to meet him spear in rest.'

880. 'I fear not death, I spare not any God'—i.e. though Jupiter and Apollo, on whom you call, come to aid you, they shall feel my spear. It is the 'contemptor divum' who speaks; see above l. 773.

884. *umbo*, Aeneas' shield, which stands against (*sustinet*, cp. l. 810) the shower of darts.

885-887. 'Thrice rode he round Aeneas standing there, in circles towards the left'—i.e. keeping his shield-arm next to Aeneas. *aerato* (i.e. χαλκοδέτωρ, cp. Aesch. Sept. 160) is not inconsistent with 'aureus' l. 884: for both metals were used in the shield of Aeneas; see viii. 445. *silvam*, 'a forest' (of darts).

889, 890. The fight is *iniqua* for Aeneas, so long as he only stands on the defensive. *erumpit*, sc. 'loco;' 'he darts forth.'

892-894. 'The horse rears up and paws the air; then, throwing his rider, comes down above him, and falling headlong presses with his shoulder on his prostrate lord.' *eiecto*, sc. 'domino,' is dative; *armo*, abl. instr. Conington joins *eiecto armo*, 'with dislocated shoulder,' citing Vegetius (396 A.D.) and Hyginus (temp. Augustus, see Introd. II, pp. xxvi, xxvii) for this technical use of 'eiicere:' but such an accident to Rhoebus does not seem to the point here. Dr. Kennedy adopts the more appropriate suggestion of Donatus ('porrecto altero crure')—'and flinging out his leg lies heavy on him:' but 'armus' always='shoulder' or 'flank' (as vi. 881), i.e. the *body* as distinct from the limbs of an animal. *cernuus*, a rare word for 'head foremost,' probably connected with the root of *κάρ-α*, 'cer-ebrum,' etc., whether or no the etymology ἀπὸ τοῦ κάρ-α νενείν be correct.

899. *hausit caelum*, 'drew breath;' cp. Juvenal's imitation (iii. 84) 'et nostra infantia caelum Hausit Aventinum;' and G. ii. 340 'lucem hausere.'

901, 902. 'No sin to slay a foe; not such the thought with which I came to fight, not such the terms my Lausus made with you for me'—i.e. 'No quarter is a matter of course between us.' *sic*, ἐπὶ τοῖσδε (i.e. 'nefas esse in caede'). The second line might mean 'Lausus' death did not exempt me from death at your hands'—i.e. it was not vicarious. With the idea of *foedera* cp. 'belli commercia' above l. 532.

AENEIS.

LIBER UNDECIMUS.

The death of Pallas on the one side, and of Lausus and Mezentius on the other, makes a break in the story of the war, while both sides pause to bury their dead. Aeneas raises a trophy of Mezentius' spoils; and the body of Pallas is sent home to Pallanteum, where Evander laments over it (ll. 1-181). The burial scenes on either side are briefly described (ll. 182-224): and we are then introduced to the discords in the Latin camp, by which the Rutulian fortunes, already on the wane, are still further depressed. Latinus calls a council at Laurentum, and, after the ambassadors sent to ask aid from Diomedes have reported the failure of their mission (ll. 243-295), proposes to come to terms with the Trojans; a proposal supported by Drances, and opposed by Turnus in a vigorous speech, full of the insolence and 'violentia' which will be his ruin (ll. 225-444). At the alarm of the approach of Aeneas, Turnus breaks off the council and prepares for fight: and the remainder of the book is devoted to the battle between the Rutulians and Volscians on the one side and Trojans and Etruscans on the other, the chief interest centreing on the prowess of the Volscian Amazon Camilla—a striking and original figure, relieving the somewhat dreary details of fighting. With her death the Rutulian cause is lost, and Turnus alone remains, to be confronted with Aeneas in the final scenes of Book XII.

1. *interea*, of transition to a fresh scene, as x. 1, etc. It cannot here = 'meanwhile,' as the close of Book x. leaves us in the battle of the preceding day.

2-4. 'Aeneas, though at the same time (*et*) sorrow spurred him to grant a space for the burial of his comrades, and his mind was troubled by the thought of their death, was paying Heaven's due for his victory at earliest dawn.' For *et* . . . *que* (which does *not* = 'both' . . . 'and') cp. Cic. Fin. v. 22. 64 'Quis est quin intelligat et eos . . . immemores fuisse utilitatum suarum, nosque nulla alia re nisi honestate duci?' For *dare* (= 'ut daret') see note to i. 527: for *Eoo*, G. i. 288.

5-11. In this description of a *tropaeum* the trunk of a tree represents the body of the slain foe: the *tela trunca* ('headless shafts') being his weapons shivered against the conqueror's shield. Juvenal (x. 133) speaks

of 'trunca tropaea,' 'stumps of trophies.' 'Trophies (says Mayor *ad loc.*) were borrowed by the Romans from Greece, and often appear on coins, always in the shape of the trunk of a tree with a cross-bar hung with arms.' *sinistrae, collo*, carry out the identification of the trunk with the body; cp. l. 16 below. *collo* can hardly = 'the sword-belt passed over the shoulder' (Con.); but hanging the sword by such a belt is naturally described as hanging it 'from the neck.'

16. *manibus, ablat. instrum.* 'My hands have made Mezentius *this*'—i. e. the 'tropaeum' which you see. For *hic* cp. ix. 481.

18. 'Prepare (for) war in your hearts, and in hope forestall the fight;' cp. l. 491 below.

21. *metu*, causal ablat. with *segnis*—'nor faint heart, fear-engendered, make you slow.' Gud. has 'segnes,' and some editors take *segnis* as accus. plur. The orthography adopted in this edition (see Introd. III, pp. xlvi, xlvii) has in cases like this an advantage over that which confuses nom. sing. and accus. plur.

23. *Acheronte sub imo*, 'in Acheron below;' see note to vii. 557, and cp. 'Manes sub imos' l. 181 below. For the thought cp. Hom. Il. xvi. 674-675 *Ἐνθα ἔ ταρχύουσσι κασίγνητοί τε ἔται τε Τύμβῳ τε στήλῃ τε τὸ γὰρ γέρας ἐστὶ θανόντων*.

27, 28. *egentem*, with gen., cp. viii. 299. Virgil may be thinking of *θυμοῦ δενομένους* Il. iii. 294, *Οὐ τεν δυνόμενον οὐτ' ἄρ φρένας οὔτε τι εἶδος* Od. iv. 264; or *Ἐκτορ, εἶδος ἄριστε, μάχης ἄρα πολλὸν ἐδυνέο* Il. xvii. 142. *acerbo*, 'untimely,' as vi. 429 (repeated here).

31. On the rhythm see Introd. IV, pp. liii, liv and note to iii. 74.

35. *de more*, see note to iii. 65.

42. *quum laeta veniret*, 'in her happier hour.'

47. *in magnum imperium*, 'to win a mighty realm.'

49-52. Mr. Storr well compares Tennyson, 'In Memoriam,' vi :

'O father, wheresoe'er thou be,

Who pledgest now thy gallant son;

A shot ere half thy draught be done

Hath stilled the life that beat from thee.'

multum captus, 'befooled by idle hopes.' *fors et*, cp. ii. 139, and the analogous construction '*nec longum tempus et . . . exiit*' G. ii. 80 (see note *ad loc.*). The phrase literally = 'it is a chance, and he is making prayers.' *nil iam . . . debentem*, 'whose every debt to heaven is paid'—i. e. by having come to the worst fate he could. Cp. Soph. Aj. 589 (where Ajax tells Tecmessa not to adjure him by gods who have done with him), *Ἀγαν γε λυπεῖς οὐ κάτοισθ' ἐγὼ θεοῖς Ὡς οὐδὲν ἄρκεῖν εἶμ' ὀφειλέτης ἔτι*; on which Prof. Jebb remarks that 'this view of the give-and-take relation between gods and men was highly characteristic of ancient paganism:' adding (with reference to Virgil's phrase cited in illustration), 'he was dead, and so his account with the gods was closed: he was quits with them; they had done their worst.'

54-57. 'Is this our return, our looked-for triumph? is this my solemn pledge? And yet not slain in flight by shameful wounds shalt thou behold thy son; nor shalt thou, a father, pray for death because a son yet lives'

(i. e. with disgrace). *pulsum* = 'put to flight;' Pallas' wounds were all in front. showing that he had fallen honourably. *sospite nato*, abl. absolute. It is possible that *optabis funus* may = 'wish that he were dead;' in which case the construction would be parallel to Juv. i. 69, 70 'Occurrit matrona potens, quae molle Calenum Porrectura viro miscet sitiente rubetam' (i. e. 'viro sitiente, miscet ei').

59. *deflevit* (intensive 'de-'), of lamenting for the dead, vi. 220; cp. Lucr. iii. 907 'At nos horrifico cinefactum te prope busto Insatiabiliter deflevimus.'

64-67. *crates et feretrum* (hendiadys), 'the bier of pliant osier.' *molle*, see Ecl. ii. 50. *toros*, of the bier, as vi. 220; cp. iii. 224. *agresti stramine*, 'on the rude litter' ('stra-men' = 'that which is strown,' 'straw').

68-71. 'So, plucked by maiden's finger, lies a tender violet or drooping hyacinth, its bright hues yet undimmed, its grace unwithered still; but parent earth no longer gives it life and lends it strength.' Cp. ix. 435 and references there given.

73. *laeta laborum*, 'rejoicing in her toil;' cp. l. 416 below, x. 666.

81, 82. 'With hands fast bound behind their backs came captives, to be sent as offerings to the shade (of Pallas), and shed their blood upon his funeral flames.' The antecedent to *quos* must be supplied from *manus*, sc. 'eorum;' cp. iv. 597. *caeso sanguine* = 'caesorum sanguine;' cp. 'captive sanguine' x. 520, 'mortali vulnere' xii. 797, 'curae mortalis' G. iii. 319. On the practice of human sacrifices see x. 519, note.

85. *aevo confectus*, 'worn with years;' see on Ecl. x. 43.

87. 'And flings himself to earth and grovels at full length' (in token of grief). *terrae*, perhaps dative = 'in terram,' as 'it caelo,' etc.: but it might be a reminiscence of locative; see on G. ii. 290.

89. *bellator equus*, G. ii. 145; so 'venator canis' xii. 751. The weeping of the horse is perhaps suggested by Il. xvii. 426 sqq., where Achilles' immortal horses weep instinctively, μάχης ἀπάνευθεν ἑόντες, at the death of Patroclus. Pliny, however (Nat. Hist. viii. 42. 64), states as a fact or common belief that 'equi praesagiunt pugnam et amissos lugent dominos, lacrimasque interdum desiderio fundunt.'

93. *versis armis*, 'with arms reversed'—i. e. point downwards, as at modern military funerals; in which also the riderless horse and sword, etc. of the deceased are familiar features:

'But when the warrior dieth,
His comrades in the war,
With arms reversed and muffled drum,
Follow his funeral car:
They show the banners taken,
They tell his battles won,
And after him lead his masterless steed,
While peals the minute-gun.'

(Mrs. Alexander, 'The Burial of Moses,' in 'Lyra Anglicana').

94. *praecesserat* [MSS.], 'had advanced far,' i. e. 'had passed on.' Con. defends the v. l. 'processerat' [Gud.].

97, 98. *salve mihi* (dativus ethicus), cp. *χαῖρέ μοι* Iliad xxiii. 19, etc. *vale*, the 'novissima verba' at a funeral; see vi. 231.

101. *velati*, 'arrayed' with olive-branches—i.e. carrying them in their hands; 'non coronati; nec enim lugentes decebat: sed ornati et instructi' (Servius). See vii. 154 and note *ad loc.*; and cp. Plaut. Amph. i. 1. 104 'velatis manibus orant;' Ovid. Met. xi. 279 'velamenta manu praetendens supplice;' Tac. Hist. i. 66 (of persons imploring peace) 'velamenta et infulas praeferentes;' Liv. xxiv. 30 'ramos oleae et cetera velamenta supplicum porrigentes.' *veniam*, 'grace;' see on i. 519.

102. The indic. *iacebant* seems irregular in a dependent clause of oratio obliqua; for it can hardly be accounted for here as an inserted observation of the writer. But sometimes, where a relative clause is equivalent to an epithet or definition, the indicative remains: e. g. Livy iii. 71. 6 '(Scaptius) infit annum se LXXXIII^{um} agere, et in eo agro, de quo agitur ('the property in question') militasse non iuvenem;' Sall. Jug. 54. 1 'Metellus milites hortatur ad cetera, quae levia sunt, parem animum gerant;' ib. 63. 1 'C. Mario magna atque mirabilia portendi haruspex dixerat; proinde, quae animo agitabat ('his present designs'), fretus dis ageret:' and other examples quoted by Kritz *ad loc.* So here *corpore quae iacebant* = 'corpora iacentia.'

104, 105. *aethere cassis*, 'shorn of breath;' cp. ii. 85: and for *aethere* of the atmosphere of earth see note to i. 457. *soceris*, because Latinus is identified with his people.

109. *qui fugiatis*, consecutive, 'that thus you shun our friendship.'

112. *veni* has double peculiarity, (1) indic. for conjunctive, (2) perfect tense instead of pluperfect. 'Nec venissem' would be normal; 'nec veneram,' a common change for rhetorical liveliness, as in ii. 55, G. ii. 133, etc.: *nec veni* marks still more clearly that his having come is a *fait accompli*. 'I *am* not here without fate having appointed me an abiding-place;' i.e. I would not have come (as I *have*), unless

115. *fuerat*, i.e. 'on the day before.' *huic*, *δεικτικῶς*: the death that these slain have met.

117-119. 'If he is now preparing to end the war by arms and drive the Trojans hence, he should rather have met me here in fight: then *he* of us had lived to whom heaven or his own stout arm had granted life.' The first hint of the single combat which is ultimately to decide the issue. *deciuit concurrere* = 'decentius concurrisset;' see on iv. 19. *his telis*, ablat. of circumstance—'armed as I am,' 'just as I stand.' *vixet* = 'vixisset;' see on i. 201.

122, 123. 'Then Drances, old in years, and ever foe in thought and word to his young rival Turnus, thus spoke his mind in answer.' *odiis*, feelings of hatred; *crimine*, the expression of them in word.

126. *iustitiae*, for thy justice: genitive of cause, on the analogy of Greek (*θauμάζειν τινά τινος*, etc.); cp. l. 73 above and Hor. Sat. ii. 6. 84 'neque ille Sepositi ciceris nec longae invidit avenae.'

130. *fatales*, referring to l. 112; 'your destined walls.'

133. *pace sequestra*, 'with peace between them;' 'sequester,' originally a trustee in whose hands disputed property was placed till the claims on it

could be adjudicated: so Plaut. Rud. iv. 3. 70 'Tu istunc (vidulum, the 'treasure-trove' casket) hodie non feres nisi das sequestrum aut arbitrum, Quoius haec res arbitrato fiat.' Cicero uses it for the depositary of money intended for bribery, either judicial or electioneering: e. g. Cluent. 8. 25 'quo sequestre in illo iudice corrumpendo dicebatur esse usus;' ib. 26. 72 sequester et confirmator (guarantee) pecuniae;' Planc. 16. 38 'cuius tu tribus venditorem et corruptorem et sequestrem Plancium fuisse clamitas;' ib. 19. 48 'per quem sequestrem, quo divisore corrupta sit (tribus).' In late Latin it is used for a 'mediator' of peace; a sense perhaps first suggested by Virgil's use of the word. See Ramsay on Cluent. 8. 25 (Clarendon Press Series).

136. *actas ad sidera*, 'carried,' and so 'rising to heaven;' cp. G. ii. 364 'se laetus ad auras Palmes agit,' Ovid. Met. iv. 254 (of roots striking downward) 'per glaebas sensim radicibus actis.'

138. *nec cessant*, 'nor are they slow;' cp. vi. 51.

141. 'Which so late heralded Pallas victorious in Latium.'

142-144. 'The Arcadians, rushing to the gate, catch up, as wont of old, their funeral torches; the highway glimmers with a line of light, and parts the fields afar.' *faces* for lighting the pyre; see on vi. 224: but the torch-light procession may have been a relic of the primitive custom of burying at night. *rapuere*, perf. of rapid action.

149. *reposito*, 'set down' (of the bier).

151. 'And words scarce won their way for grief at last.' The alliteration expresses pathos; cp. ii. 494 note, x. 821.

152, 153. 'Not such, my Pallas, the promise that you made me—the promise to trust yourself less rashly to the perils of war.' Most editors (including Con., Ribb., and Kenn.) seem to accept this interpretation in preference to that which puts a stop at *parenti*, and takes *ut velles* as optative (cp. x. 631): for though the construction 'promitto ut' is unknown in classical Latin, the sense here seems to require that *ut velles* should in some way be explanatory of *promissa*. Conington's reference to l. 796 below ('ut sterneret . . . annuit') is hardly to the point (see note *ad loc.*): but we might perhaps compare the 'appositional' or 'explanatory' use of 'ut' in e. g. Cic. Leg. Man. 21. 62 'Quid tam inauditum quam equitem Romanum triumphare? . . . Quid tam inusitatum, quam ut eques Romanus ad bellum maximum pro consule mitteretur?'—where 'ut mitteretur' is parallel to 'triumphare.' Servius mentions, and Madvig accepts, a v. l. 'petenti' for *parenti*: and Peerlkamp conjectured 'precanti.'

156-163. 'O gallant youth thus blighted in the bud! O cruel lesson of battle all too near! alas, for Heaven's deaf ear to vows and prayers! How blest art thou, mine honoured spouse—blest in thy death, nor spared to see a grief like this: while I have overlived my span of years, to linger on a childless father (*superstes*)! O, had but the Rutulians been whelming me with their spears, as I followed the friendly cause of Troy! O, had I yielded up my life, and this train were bearing me, not Pallas, home! *propinqui*, because otherwise Evander would not have sent his son. *sanc-tissima*, see note to v. 81. For *vici mea fata* cp. G. ii. 295.

165. *sors ista*, 'yon fate,' i. e. death which you Teucris are now reporting.

166-168. 'But if untimely death was fated for my son, 'twill gladden me that he fell while leading Trojans against Latium, with many a Volsian slain before.' *iuvabit*, Pal., Gud., *b*, *c* 1: '*iuvaret*' Med., Rom., *c* 2.

171. The repetition of *Tyrrhenum* takes the place of a copula; see on Ecl. iv. 6.

172. 'They bring great trophies of slain foes, sent by your hand to death.' *tropaea* (sc. '*eorum*') *quos*; cp. l. 81 above. On the present dat see note to ii. 275.

177-181. 'That I linger on the life I loathe now Pallas has gone, your arm is the cause—the arm that you see owes Turnus both to son and sire. This place alone is left you for your valour and fortune to fill. 'Tis no joys of life I seek—'twere wrong I should: I ask to bear joyous news for my son to the shades below.' Evander only lives to claim from Aeneas his due of Turnus' life, and to be able to take good news (*perferre*, sc. '*gaudia*') to Pallas in the underworld. *meritis* is dat. of indirect reference, *tibi* dativus ethicus (or dat. commodi) with *vacat*: for the double dative cp. vi. 474. *Manes* sub *imos*, see above on l. 23.

182. *miseris*, see on ii. 268.

185-187. *pyras*, according to Servius, are 'the piles of wood,' *rogos* (l. 189) the same when burning, *busta* (l. 201) the same when burnt: but perhaps with Virgil they are poetical varieties of expression. For *conditur in tenebras* cp. '*conditus in nubem*' G. i. 442.

189. *decurrere*, 'marched round.' Livy xxv. 17 describes a '*decursio funebris*,' i.e. a march past of troops round their general's funeral pile; cp. Tac. Ann. ii. 7. 4 (of Germanicus at the burying-place of the legions of Varus) '*restituit aram, honorique patris princeps ipse cum legionibus decucurrit*.' The custom is as old as Homer: cp. Il. xxiii. 13 *Οἱ δὲ τρὶς περὶ νεκρὸν ἐϋτρεχας ἤλασαν ἵππους Μυρόμενοι*.

194-196. *igni*, ablative, as G. i. 234: for the construction see notes to G. i. 430, Aen. viii. 178. *ferventes*, 'glowing;' a stock epithet, less appropriate here than '*fervidus axis*' G. iii. 107. *munera nota*, 'familiar gear' (cp. vi. 221), further defined as *clipeos* and *tela*.

197-199. *Morti*, 'to Death'—i.e. Orco; cp. Liv. ix. 40 '*eos se Orco mactare dictitans turbavit ordines*.' *in flammam*, 'over the flames;' cp. l. 82 above, xii. 214.

202. For the idea of turning the sky round see note to ii. 250, and cp. viii. 280. *aptum*, see on iv. 482.

204-206. *partim . . . partim* distinguishes bodies buried on the spot, and bodies carried off elsewhere; the latter either to neighbouring territories or to Laurentum itself (*urbi*).

207, 208. *cetera*, sc. '*corpora*;' *que* is explanatory;—'The rest, an undistinguished heap of dead, they burn without rank or distinction.' *numero* = 'position,' 'dignity,' as G. iv. 227 (see note *ad loc.*); cp. the double meaning of our word 'account.' So Caesar, B. G. vi. 13 '*hominum qui aliquo sunt numero et honore*' (of some account and position).

211, 212. 'Sadly they gathered up into a heap the ashes and bones all mingled in the fires, and piled them up in a still smoking mound.' *focis* are the remains of the '*crebri ignes*' (l. 209): and Virgil apparently means

that the various heaps of ashes and bones were shovelled together and thrown up (*ruebant*, see on G. i. 105) into a heap: thus representing the process known as *ossilegium*.

213. *praedivitis* is not, as Servius thought, an 'incongruous' epithet; but points the contrast between past prosperity and present misfortunes—'Latinus' lordly town.' Gossrau, distinguishing '*epitheta necessaria*' and '*ornantia*,' classes it among the latter; which (he says) though not necessary to complete the sense, yet give it additional point and clearness, '*ut plus videre videamur adiecto adiectivo, quam omissio*.' He further subdivides '*epitheta ornantia*' into (1) '*proxima necessariis*,' as presumably *praedivitis* here; (2) '*perpetua*' or '*constantia*,' as e.g. '*crinitus Apollo*,' '*pulcher Iulus*,' '*spirantes aerae*,' etc.; (3) '*otiose*' or '*incongruous*' epithets, e.g. '*soporiferum papaver*' iv. 486, '*ferventes rotas*' l. 195 above.

223. *obumbrat*, 'screens him;' cp. Liv. vii. 30. 9 '*itaque umbra vestri auxilii, Romani, tegi possumus*.'

226. *super*, 'to crown all:' cp. vii. 462.

227 sqq. *nihil omnibus actum*, etc.:

'Tis idly spent, their toil and pain,
Gifts, gold, entreaties, all in vain;
Elsewhere must Latium seek relief,
Or yield her to the Trojan chief' (Conington).

231. *deficit*, 'loses heart;' cp. Cic. Att. i. 16. 9 (Watson, 8) '*ne una plaga accepta patres conscripti conciderent, ne deficerent*.'

232. 'That Aeneas comes hither by fate under clear will of heaven . . .'

239. *Aetola urbe*, Arpi; cp. x. 28.

243. *Diomedem*, though found only in late MSS, seems preferable to '*Diomede*' [*δ, ε*], approved by Servius as a Greek accusative (*Διομήδεα, -η*), and adopted by Ribbeck. It is indirectly supported by '*Diomedem*' [Med., Pal., Rom., Gud.], which is impossible metri gratia; final '-m' and '-n' being often confused, especially in accus. of proper names. Lachmann on Lucr. i. 739 approves it.

246, 247. *Argyripam*, said to be from *Ἄργος ἱππιον*. Diomede was an Aetolian (l. 239 above), but married Aegialea, heiress of Argos. For helping Danaus in his war against the Messapi, he received territory round Mount Garganus in Apulia. *Iapygis* is used loosely for 'Apulian;' *Iapygia* being in another part of that district.

252. *Saturnia regna*, 'realms where Saturn once was king;' cp. viii. 319 sqq.

255-257. *violavimus*, 'quasi sacros' (Servius); 'have desecrated;' cp. ll. 277, 591. *exhausta*, as in x. 56, suggests long endurance—'all the long toils of war beneath Troy's lofty walls, the dead that Simois hides.'

259, 260. *vel Priamo miseranda* is like Aeneas' language in ii. 6 '*Quis talia fando, Myrmidonum Dolopumve aut duri miles Ulixi Temperet a lacrimis?*' *triste Minervae sidus*, 'the storm (lit. gloomy weather) that Minerva sent;' cp. iv. 578, xii. 451, G. i. 311: and for the allusion, i. 39-41. *Caphereus*, a promontory in Euboea where many of the Greek ships were wrecked on their return from Troy; hence called *ultor*, 'avenging,' . 261-263. *abacti* agrees with the general subject, which is subdivided

into Menelaus and Ulixes. *diversum litus*, not = 'diversa litora,' but (as iii. 4) 'a distant shore:' so that it applies to each separately. *Protei columnas* is a curious expression for Egypt at the eastern end of the Mediterranean, on the analogy of 'Herculis columnae,' the well-known 'Pillars of Hercules' (i. e. the Rock of Gibraltar and either Ceuta or the 'Apes Hill' opposite) at its western end. For Proteus, the mythic king of Egypt, and the legends of Menelaus' visit to him after Troy, see Hom. Od. iv. 81 sqq., 351 sqq., Hdt. ii. 112 sqq., and Eur. Helena. *ad usque*, 'all the way to;' cp. Hor. Sat. i. 1. 97 '*adusque Supremum tempus*,' x. 96 '*via peior adusque Bari moenia piscosi*:' and for '*usque*' with other prepositions, vii. 289 ('*ab usque*'), and l. 317 above ('*super usque*'). *exsulat*, 'wanders in exile.'

264, 265. The realm of Neoptolemus had been divided on his death; see iii. 333 sqq. *versos* probably = 'mutatos,' as in the phrase '*vertere solum*' (Cic. Phil. v. 14; Liv. iii. 13. 10; Juv. xi. 49), which Cicero, Pro Caec. 34. 100, explains, '*solum vertunt, hoc est, sedem ac locum mutant*.' The Opuntian Locrians followed Ajax Oileus (Iliad ii. 527 sqq.) to Troy, and post-Homeric legend took some of them to Africa after his death.

266-268. ('Why tell of these?') Mycenae's lord, the leader of the mighty Greeks himself, died by the hand of an accursed spouse or ere he came within his hall: an adulterer lay in wait for the spoils (or? 'spoiler') of Asia. *prima inter limina* is only a poetical expression for Agamemnon's death on reaching home, and need not point to any different version of the story from that known to Homer and Aeschylus. *devictam Asiam* = '*victoriam ex Asia reportatam*' (cp. Prop. ii. 7. 6 '*devictae gentes nil in amore valent*'), and so, by a slight stretch of language, may suggest '*victorem Asiae*:' but the idea seems rather that Aegisthus lay in wait like a robber for all the glory and spoil that Agamemnon brought home. For *subsedit* cp. Lucan. v. 226 '*subsidiere regnum Chalcidos Euboicae, vana spe rapte, parabas*;' and (as a neuter verb) Cic. Mil. 19. 51 '*nec eo in loco subsedit, quo ille noctu venturus esset?*' Conington's suggestion that '*subsedit*' = acted as *ἑφ' ἑδρος* ('supposititius,' i. e. the odd man who waits to fight the conqueror), and so 'took up the feud,' is ingenious but lacks authority: and, assuming this to be a possible meaning, Aegisthus would more properly be said '*subsidiere Agamemnona*' than '*subsidiere Asiam*.' Servius approves a v. l. '*devicta Asia*' [Gud. 2, *b* 2, *c*], which would remove much difficulty; but Med., Pal., Rom., Gud. 1, *b* 1 give '*devictam Asiam*.'

269, 270. *invidisse* depends upon '*referam*' (l. 264); the construction being resumed after ll. 266-268, which, if not actually parenthetical, yet (as Dr. Kennedy points out) stand to ll. 264-265 as if connected by '*cum*.' The general sense is, 'Why tell of Neoptolemus, Idomeneus, and Locrians, when even Agamemnon met with such a fate:—why tell that heaven grudged *my* return?' Conington takes *invidisse* as infinitivus exclamantis, 'to think that heaven grudged my return!'—but this seems foreign to the general tone of Diomedes's speech. *ut . . . viderem* = τὸ κατελθόντα ἰδεῖν, and corresponds to the accusative of the thing grudged, as in viii. 509, Ecl. vii. 58: the usual construction being '*invidere ne*,' as above l. 43. So in Greek we find e. g. *κωλύσει τὸ δρᾶν* (Soph. Phil. 1241), and *κωλύσαι . . .*

μη πρὸς ἀλλήλοιν θανεῖν (Eur. Phoen. 1268). *coniugium* = 'conjugem,' as ii. 579.

271 sqq. The story was that Diomedes's companions, for insult to Venus, were changed into sea-birds ('Diomedae aves'), which have been identified with puffins: Ovid's vague description (Met. xiv. 508) 'Si volucrum quae sit subitarum forma requiras, Ut non cynorum sic albis proxima cynis,' might indicate any large gull, or wild goose.

275. 'Not less than this had I to look for from that very hour, when—fool that I was!—I struck at forms divine, and profaned the hand of Venus with a wound.' *haec adeo* = 'exactly this;' see on G. i. 24. *iam* = ἤδη, as in ἤδη πάλαι, ἤδη τότε, κ.τ.λ. *speranda*, see on Ecl. vii. 26. For the allusion to Diomedes and Venus see on x. 29.

280. The genitive *laborum* is accounted for by *memini* (*memini laetorve* = 'laetus memini'): but Virgil may have borne in mind the Greek usage referred to on ll. 73, 126 above.

283, 284. *quantus . . . hastam*, 'how he towers with lifted shield, with what a rush he hurls his spear.' The attitude of striking at an enemy is here called 'rising up to (i.e. behind) the shield,' as in xii. 729, 'rising up to (i.e. striking with) the sword.' *turbine*, the rush (ῥιπή) of the spear; cp. i. 45. Conington has a spirited paraphrase:

'Myself have faced him on the field,
And tried the combat's chance;
I know the arms his hand can wield,
The thunder of his lifted shield,
The lightning of his lance.'

286, 287. *ultra*, 'even;' i.e. beyond (over and above) the Greek invasion of Troy would have come a return invasion of Greece; see note to ii. 145, and cp. ib. 193. Note the change of tense in *lugeret*, 'would now be mourning.'

288. *quidquid*, accus. of duration (ἐφ' ὅσον): *cessatum* (est), impersonal. 'Through all the long delay before Troy's stubborn walls, 'twas by Hector's and Aeneas' might that Grecian success stood still, held back for ten long years.'

290. For *haesit* cp. Lucan. vii. 548 'Constitit hic bellum fortunaque Caesaris haesit.'

292. *pietate*, 'pious worth;' see note to i. 378.

295. *magno bello*, probably abl. = 'de magno bello:' cp. a corresponding use of Greek genitive, Soph. El. 317 Καὶ δὴ σ' ἐρωτῶ τοῦ κασιγνήτου τί φῆς, Ἦξοντος ἢ μέλλοντος; It is also explained as dative ('for,' i.e. 'with regard to'), or as ablative of circumstance = 'quum magnum bellum sit.'

300, 301. *trepida* implies confusion and hurry, as x. 283: 'soon as their minds were calmed and the storm of tongues was still.' *praeatus divos*, according to a common practice of Greek orators (e.g. Demosthenes at the opening of the 'De Corona'), and (as Servius says) of Cato and the old Romans. Cicero (Divin. 13. 43) speaks of it as obsolete—'Tu si quid ex vetere aliqua oratione IOVEM OPTIMUM MAXIMUM . . . aut aliquid eiusmodi ediscere potueris, praeclare te paratum in iudicium venturum arbitris?'

303, 304. 'I would, ye peers, that Latium's state
At earlier time had claimed debate,
Nor I been driven a court to call

With foemen clustering round our wall' (Con.).

vellem, 'I could wish' (or 'could have wished,' see on Ecl. iii. 21).
fuerat, 'it had been better'—i. e. at some time past; cp. l. 115 above.

305-307. *importunum*, 'unlucky,' 'ill-fated;' see on G. i. 470, and cp. xii. 864. *fatigant*, 'tire out:' for other uses see note to i. 316. For *nec victi*, etc., Mr. Storr well compares Napoleon's saying of the English—'They do not know when they are beaten.'

309 *ponitē. spes* . . . , a metrical licence unique in Virgil; perhaps justified by the pause in sense, like the hiatus in i. 405. Horace has a short vowel before 'st' three times—all in the 'sermoni propior' hexameter of his Satires, e. g. 'Saepē stilum veritas' i. 10. 72, cp. i. 2. 30, 71: Virgil seems to avoid the occurrence of such a vowel at all before 'sp,' 'st,' 'sc,' except in certain cases where it is lengthened in imitation of Homeric rhythm. See Introd. IV, p. liii, and notes to iii. 464, ix. 37. *haec, sc. 'spes:' quam angusta, sc. 'sit.'*

310, 311. *cetera rerum* might be taken as parallel to 'amara curarum' Hor. Od. iv. 12, 19, 'opaca viarum,' and the like: but the order of the words suggests *rerum ruina* = 'downfall of our state.' *cetera* then = 'everything except hope'—i. e. all the practical part of our case. 'In what utter ruin all else lies crushed, 'tis all for eyes to see and hands to feel'—i. e. your own senses are evidence. *sunt omnia* = 'est omnino;' cp. 'nota tibi' i. 669.

312, 313. *plurima, μέγιστη οὔσα*: 'all that valour at its best could be, has been ours: we have fought with all our kingdom's strength.'

316-319. *Tusco amni*, Tiber; see note to ii. 781. *super usque*, 'right up to and beyond:' see on l. 262 above. Latinus has a domain (*τέμενος*), long attached (*antiquus*) to the crown, stretching to the West (*longus in occasum*) along the Tiber; formerly occupied by Sicani (viii. 328, note), now by Auruncans and Rutulians. *exercent*, 'subdue;' cp. G. i. 99. *pascunt*, 'graze,' i. e. feed flocks upon; cp. the adj. 'pascuus' (ager). Generally 'pascō' is used with accus. of those who are fed, and abl. of that with or on which they are fed—with preposition if the *place* is specified—e. g. 'Pascitur in magna Sila' G. iii. 219, 'Saltibus in vacuis pascunt' ib. 143; cp. Aen. i. 164. Tibullus, however (ii. 5. 25), has 'Sed tunc pascebant herbosa Palatia vaccae.' Martial uses 'pascere' with accus. in the sense of cultivating or enriching land—e. g. x. 58. 9 'Dura suburbani dum iugera pascimus agri;' ib. 96. 7 'Pascitur hic: ibi pascit ager' ('here we feed the soil, there it feeds us')—but this approaches nearer the ordinary meaning.

325. *possunt*, as above l. 307 = *τλῶσιν*—'can bring themselves to.'

329. *navalia*, 'stores' or 'gear;' not as in iv. 593, 'docks.' *manus*, 'hands' (i. e. men), as in the common English phrase.

334. Virgil thinks of the Roman custom of sending the curule chair and robe of state to kings whom they wished to honour—e. g. to Syphax, Liv. xxvii. 4 'dona tulere togam et tunicam purpuream, sellam eburneam, patenam ex quinque pondo auri factam.'

335. 'Take counsel for the common weal (in *medium*, cp. G. i. 127) and aid our broken fortunes.'

336-342. 'Then Drances, hostile as before (*idem*, cp. l. 122 above), whom Turnus' fame was ever goading with bitter pricks of sidelong envy, lavish of wealth and ready of tongue—but his arm was slow for fight—at council held a name of weight, and powerful in faction (his mother's noble rank gave him high descent, obscure was that he drew from his father)—Drances rose up, swelling and increasing their passions with these words.' *obliqua*, 'indirect' or 'sidelong,' and so treacherous: cp. *λοξὸν βλέπειν*, and Hor. Epp. i. 14. 37 'Non istic obliquo oculo mea commoda quisquam Limat.' For *largus opum* Con. well compares Lucan's description of Pompey (i. 131) 'famaeque petitor Multa dare in vulgus, totus popularibus auris Impelli,' etc.—the idea in each case being that of influence gained by lavish expenditure. *lingua melior*, sc. 'quam manu,' which is otherwise expressed by *sed frigida bello dextera* (sc. 'erat'); cp. Turnus' retort, ll. 378, 379. *futtilis* (i.e. 'fud-tilis,' from stem 'fud-' of 'fundo'), originally of vessels that are easily poured out ('*vasa futilia*'); then of a man who is 'leaky,' cannot keep silence, and so weak, untrustworthy; cp. 'effutire' (from shorter stem 'fu-', Gk. *χυν-*), 'to chatter.'

342-345. *rem consulis*; so Cic. Att. ii. 16. 4 (Watson, 10) 're consulta et explorata'; Liv. ii. 28. 2 'rem delatam consulere.' 'Consulere aliquem de re' is more usual: but we also find a double accus., e. g. Cic. Att. vii. 20. 2 'te id consulio;' Plaut. Men. iv. 3. 26 'ibo et consulam hanc rem amicos.' *ferat*, 'suggests,' i. e. brings to us; cp. Cic. Fam. i. 7. 6 (Watson, 26) 'quid res, quid causa, quid tempus ferat, facillime perspicies.' *musant*, 'hesitate,' as in xii. 657; lit. 'mutter,' as x. 454, G. iv. 188 (of bees humming).

346-350. 'Let him grant free speech and calm his swelling pride—he by whose evil auspices and unlucky mien we see that the sun of so many chiefs has set, and a city is plunged in grief.' For *flatus* cp. Ov. A. A. i. 715 'Si tamen a precibus tumidos accedere flatus Senseris, incepto parce, referque pedem.' Eur. Orest. 700 (of waiting till the fury of a mob has cooled) *ὅταν δ' ἀνῆ πνοάς, Τύχους ἂν αὐτοῦ ῥαδίως ὕσον θέλεις*. For *consedis* cp. ii. 624, ix. 145.

354. *ullius violentia*, i. e. Turni; see Introd. to book vii.

358, 359. *cedat, remittat* (conjunctives in *petitio obliqua*) define *veniam* (= 'grace' or 'favour,' see note to i. 519)—'beg him of his grace to yield, and waive his claim (i. e. of Lavinia's hand) to king and country.'

360 sqq. Drances, having as yet only broadly hinted at Turnus without naming him, now turns round upon him with an open challenge.

363. *pignus*, i. e. resignation of Lavinia; see ll. 355, 356.

365, 366. *esse nil moror*, 'I care not if I am,' i. e. I do not object to being 'invisus:' cp. Cic. Phil. xiii. 17. 35 'nihil moror eos salvos esse et ire quo lubet.' Generally it = 'do not care for' (i. e. dislike), or 'do not heed;' see on ii. 287. *pulsus abi*, 'own defeat;' 'abire,' of retiring from a contest, 'coming off' successful or the reverse; cp. v. 305, 314; Hor. Sat. ii. 1. 86 'Solventur risu tabulae, tu missus abibis.'

369. *dotalis regia*, 'the dower of a palace;' cp. iv. 104. *cordi est*, 'is dear;' see on vii. 326.

373-375. *sternamur*, 'are to fall' (hortative conj.); cp. xii. 570. *et iam tu*, etc., 'and now do you, if any might is yours, if you have one spark of native fire, look him that calls you (i. e. Aeneas) fairly in the face.' *et iam* seem better separated: but if written as one word (*etiam*), the meaning may be the same; see on G. iii. 189. Servius explains it as '*adverbium hortantis*' with *aspice*: but it obviously emphasises *tu* in contrast to *nos* . . . *sternamur* above.

377-379. *rumpit voces*, see on ii. 129. *fandi* . . . *manus*, cp. ll. 338, 339.

381, 382. *tuto tibi*, dat. *ethicus*, as far as you are concerned: *magna*, transferred from the antecedent *verbis*—'that big talk you vent at will, while ramparts keep the foe at bay, ere yet the trenches run with blood.'

383-386. *solitum*, cogn. accus. in apposition to *tona eloquio*; see on vi. 223. *quando*, etc. is of course ironical:

'Then roll your thunders—'tis your way—

And call me coward, as you may;

You, whose strong hand has heaped the plain

With trophied trunks and hills of slain' (Con.).

389, 390. 'Are we going to meet them? Why so slow? Or will *you* never show fight but in that windy tongue and in those flying feet?' *Mavors* = martial spirit or prowess; so *Ἀρης* in Greek, Aesch. Agam. 78 *Ὁ τε γὰρ νεαρὸς μέγας . . . ἰσόπρεσβος*, *Ἀρης δ' οὐκ ἐνὶ χάρᾳ*, Eur. Phoen. 134 (of Tydeus) *Ἀρη δ' Αἰτωλὸν ἐν στέρνοισι ἔχει*.

392-396. *pulsus ego?* refers to Drances' words, l. 366. For Bitias and Pandarus see ix. 672 sqq.

399-402. "No hope in war." Go, fool, and croak such bodings to Aeneas and your side! Go on, so ready to spread wild alarms, extol the strength of yon twice-conquered race, and disparage the cause of Latinus! Turnus repeats Drances' words, l. 362. *cane*, as often, of prophecy; see on i. 124. *capiti*, viii. 570. *rebus tuis*, cp. iii. 54: Turnus identifies Drances with the Trojan cause. *turbare metu*, 'to disturb with alarms:' cp. i. 280.

403-405. *nunc*, 'now, sooth:' a sarcastic reference to the report of Diomedes's unwillingness to fight the Trojans. 'You say that the victorious Greeks are now afraid; 'tis as likely that rivers should flow backwards from the sea.'

406-408. Turnus continues his sarcastic vein: 'Or (hear him) when he feigns to cower before my threats (ll. 348, 357), a rogue's base trick, and by talk of fear adds venom to his charge.' *scelus*, accus. in apposition to the sentence, as above l. 383; see on vi. 223. I agree with Dr. Kennedy in preferring his view (cp. ii. 125) to that which explains *artificis scelus* as = '*artifex scelestus*,' i. e. Drances himself: for which cp. '*scelus viri*' Plaut. Curc. v. 2. 14; '*hoc scelus*' (this villain) Ter. Phorm. v. 8. 85. *absiste* = '*noli*;' cp. vi. 399, and see note to iii. 42.

416. *mihi*, dat. *ethicus*: 'I hold him happy above others in his toil, and noble in soul.' For the gen. *laborum*, *aevi* cp. x. 666, and see note to G. i. 277, iii. 189.

423. *tempestas*, cp. vii. 223: *indecores*, ib. 231.

425-427. 'Time and the shifting toil of chequered years

Hath bettered many things: and many men

Alternate fortune moving to and fro

Hath cheated, or on solid ground replaced'

(Dr. Kennedy, slightly varied).

labor, 'work' or 'trouble,' is almost = *fortuna*: and it is doubtful whether Virgil intends any contrast between human efforts and chance.

433. *florentes aere*, see note to vii. 804.

438-440. 'I will boldly meet him though he wear the semblance of Achilles' self, and don arms like his, the work of Vulcan's hands.' *animis*, abl. of circumstance, 'with courage;' cp. vii. 42. *praestet*, 'represent,' 'exhibit himself as.' *paria*, sc. 'armis Achillis.'

442-444. 'Tis me alone Aeneas calls: I pray he call me still—I pray that if this mean Heaven's wrath, no Drances in my stead may pay the forfeit of death: or win the day, if it mean brave deeds and glory.' Whatever be the issue, says Turnus, he will abide it himself. *vocat* = 'challenges,' as G. iii. 193. *vocet*, *luat*, conj. in *petitio obliqua* after *oro*.

447. *nuntius*, 'news,' as iv. 237; cp. vii. 437, ix. 692.

453. 'At once to arms they fain would fly;

"To arms!" the youth impatient cry' (Con.).

manu, pleonastic, as below l. 505; see note to iv. 344. Here it suggests the notion of personal effort. *fremit* = 'shout for;' cp. vii. 460.

458. *loquacia*, 'noisy;' 'in quibus habitant cyni loquaces' (Servius).

460. *sedentes* is emphatic: 'sit still, and prate of peace.'

463. *maniplos* [Pal., Gud. 1] is preferred by Ribb. to 'maniplis' [Med., Rom., Gud. 2, b, c], to avoid four consecutive lines ending in '-is:' perhaps a valid reason, as Virgil is particular in such matters.

464. *Messapus*, nom. for vocative; cp. viii. 77; Hor. Od. i. 2. 43 'Filius Maiae;' A. P. 292 'Vos, o Pompilius sanguis;' and see 'Manual of Comp. Philology' (3rd edition), pp. 117, 118.

467. *iusso* (= 'iub-so'), an old future form analogous to *faxo* ('fac-so'), 'recepso' (Catull. xlv. 19), etc. See 'Man. Comp. Phil.' p. 221. It seems to have been regarded as, if not a contraction from, at least equivalent in meaning, to 2 fut. 'iussero;' cp. Seneca, Epist. 58 (vi. 6. 4) 'dicebant antiqui si iusso, id est si iussero. Hoc nolo mihi credas, sed eidem Vergilio: "Cetera, quae iusso, mecum manus inferat arma."'

471, 472. *acceperit*, conj. with causal *qui*: 'blames himself for not having at once (*ultro*, sooner than he need, see on ii. 146) received Aeneas.' *urbi*, the king and people being identified, as above l. 105. Mr. Storr appropriately compares Shakespeare's application of the names 'France,' 'England' to kings.

473-476. *praefodiunt*, 'intrench,' 'ante portas fossas faciunt' (Servius). *labor ultimus* may = 'the extremity of distress,' cp. ii. 11: but in this context the idea of 'work' seems more prominent—'their mortal struggles' (Storr), or 'the last dread call' (Con.).

480. On the hiatus *tantī, ōcūlos*, see Introd. IV, p. liii.

487. *iamque adeo*, 'yea even now;' cp. ii. 567, v. 268, 864, viii. 585;

and on the force of *adeo* see note to G. i. 24. The v.l. 'Rutulum' for *rutilum* arose from the orthography *RVTVLVM* [Pal., Med., Gud.]; cp. 'maxumus' and 'maxinus,' etc.: and nothing is known of 'Rutulian' breast-plates.

491. *praecipit*, 'forestalls;' cp. l. 18 above.

492-497. 'As when a horse hath snapped his rein and fled the stall, rejoicing to be free; the open plain once gained, he makes for the herd of pastured mares; or wont of old to bathe in the well-known stream, darts forth and with head tossed high in air exulting neighs: his mane over neck and shoulder plays.' Virgil follows closely a well-known simile of Homer ('Ὡς δ' ὅτε τις στατὸς ἵππος κ.τ.λ. Il. vi. 506); the previous imitation of which by Ennius illustrates by contrast the superior finish of Virgil's hexameter (Intro. IV, p. xlix):

'Et tum, sicut equus, qui de praecipibus factus
Vincla suis magnis animis abruptit, et inde
Fert sese campi per caerula laetaque prata
Celso pectore, saepe iubam quassat simul altam,
Spiritus ex anima calida spumas agit albas'

(Ann. fragm. incert., cited Macro. vi. 3: ll. 503-507).

ille, see notes to i. 3, G. ii. 435. *luxurians* recalls, in meaning and rhythm, Homer's *κυνδύων*.

501. *defluxit*, 'lighted down;' the word denotes ease and grace of movement.

505. *manu*, see on l. 453 above.

508. The term *decus Italiae*, here applied to Camilla, may have influenced Dante's selection of her name among those of the native Italian heroes of the Aeneid (Inferno i. 106):

'Di quell' umile Italia fia salute,
Per cui morì la vergine Camilla,
Eurialo, e Turno, e Niso di ferute.'

Mr. Myers, in the paper already cited (Intro. p. xii), infers that in Camilla, 'whose name leapt first of all to Virgil's lips as he spoke to Dante of their Italy in the underworld,' we may perhaps trace 'the poet's own ideal and inward dream of womanhood.' But, interesting as the picture of this warrior and huntress maiden unquestionably is, it is not to be compared in force or pathos with that of Dido: and if Virgil's own ideal is not enshrined in the fourth Aeneid, still less is it to be found in the eleventh.

509, 510. *sed nunc*, etc., 'but now, since your soul is above all praise or thanks, let me share the task with you:' i.e. since I cannot hope to repay you, let me at least share the danger.

511-516. 'Aeneas, as I surely learn from rumour and our scouts' report, has cunningly sent on his light-armed horse with orders to scour the plains; himself across the ridge along the lonely mountain heights is marching on our town. An ambush I am preparing in the hollow forest gorge to beset the passage with armed men.' *fidem* = 'credence,' 'proof;' see on ii. 309. *improbis*, see on G. i. 119. The cunning and activity of an enemy seem naturally blameable. *quaterent*, *petitio obliqua* depending on

the notion of command implied in *praemisit*. *iugo superans*, lit. 'getting across (the hills) upon the ridge' (local abl.). *tramite*, see on G. i. 108. *bivias*, as being a thoroughfare, with a road in and out; cp. '*bivio portae*' ix. 238.

522-525. *valles*, nom. sing., as in vii. 565, where there is a similar description of a wooded gorge. *fauces aditusque*, hendiadys: 'a strait ravine gives scant approach.' *maligni*, see on G. ii. 179.

526, 527. 'Above it, high upon the far hill-top, a table-land lies out of ken, a safe retreat.' The *que* in each case (*speculis summoque vertice, planities tutique receptus*) is explanatory. *receptus* [Ribb. from Med. 1, Pal., Gud., *b*, *c*], usually of the act of retreat ('*receptui canere*,' etc.), here = a place of retreat or refuge. Con. adopts the v.l. '*recessus*' [Med. 2, Rom.] on the ground that Virgil 'is hardly likely to have used a technical military term in an improper sense when an unobjectionable word was ready to his hand.' But the context is one in which technical military terms might well occur to him: while the sense here given to *receptus* is not so very far from its technical use of 'a place of refuge and rallying for an army.' Virgil, too, is apt to prefer unusual words or meanings when more obvious ones were ready to his hand. For *speculis* cp. Ecl. viii. 59, and Milton's 'specular mount' (Paradise Reg. iv. 236).

530, 531. *regione viarum*, see on ii. 737. *iniquis*, 'treacherous,' as being the scene of the ambush.

537. *iste*, 'of which I tell you.' Wagner (Q. V. xix. 2) compares ix. 139 '*iste dolor*' (quo me tangi cernitis); 428 '*nihil iste nec ausus*' (quem vultis interficere); xi. 165 '*sors ista*' (qua me afflictum videtis); x. 504 '*spolia ista*' (erit, quum videbitis, etc.). The connection with the 2nd person in such cases is, as Wagner points out, '*paulo obscurior*:' i.e. instead of implying 'that which belongs to you,' it only implies 'that which you see, know, feel to be the case.'

539. *invidiam viresque* is almost a hendiadys—'hatred, and the power which caused it,' i.e. 'hatred of his haughty power.'

543. Virgil here seems to imply that as '*Camena*' is from an older form '*Casmena*,' so '*Camilla*' is a form of an older '*Casmilla*.' Varro, L. L. vii. § 34 (ed. Müller) quotes a line from Pacuvius '*Medius*' (i.e. Absyrtus), '*Caelitum camilla exspectata advenis*;' where, he says, it = '*ministra*;' and so, he adds, one of the attendants at weddings was called '*camillus*;' and '*Casmilus nominatur Samothrace mysteriis dius quidam administer Diis magnis*.' He says that he has found the word in Callimachus, and believes it to be Greek. Perhaps both Varro and Virgil reflect some etymological fancy, which connected the Roman names '*Camillus*' and '*Camilla*' with this Samothracian Hermes.

545. *nemorum*, descriptive gen. after *iuga longa*—'the lonely wooded ridge.'

547. *fugae medio*, see on vii. 59.

550, 551. *omnia . . . sedit*, 'quickly he thought on every plan, and fixed on this at last.' *subito* implies that his resolution had to be taken at once; *vix*, that he found it hard to decide what to do.

553. *cocto*, 'seasoned' or 'hardened:' cp. vii. 636; Juv. xv. 166 '*rastra*

et sarcula tantum Assueti coquere;' Pers. v. 10 'coquitur dum massa camino.' See also Bentley on Hor. i. 35. 39 in support of his emendation 'recoctum' for 'retusum' (ferrum).

555. He fastens the child to the middle of the spear-shaft (*mediae hastae*) so as to be easily wielded and thrown (*habilem*, cp. i. 318, ix. 305)—'binds her to its midmost shaft with balance true.'

557-559. *nemorum cultrix*, 'dweller in the woodland;' cp. G. i. 14. *tua tela*, i.e. the 'hasta,' here spoken of as though it were a hunting spear, and so appropriate to Diana: 'Tis to thy weapon she clings a suppliant, in this her flight from the foe.' The spear, Diana's weapon, is only an incident in the dedication of Camilla to the goddess; the 'donum Triviae' (l. 566) being 'hastam cum virgine,' i.e. 'virginem hastae ligatam:' so that the words *tua . . . fugit* do not 'contain the dedication' (Con.), but point to an appropriate incident of it.

562. *sonuere undae*, 'loud roared the waters:' a graphic poetical touch, the effect of which is missed by interpreting it 'echoed with the hurtling of the spear.'

568, 569. *feritate* indicates the cause of the negative statement *nec . . . dedisset* (i.e. 'si accipere voluissent')—'Nor would his savage nature have suffered him to yield' (to the restraints of civilised life, see on iv. 551). For *manus dare* cp. Hor. Epod. 17. 1 'Iam iam efficaci do manus scientiae;' Lucr. ii. 1043 'Iudicio perpende, et si tibi vera videntur Dede manus, aut si falsum est, accingere contra.' *pastorum*, perhaps (as Con.) with *montibus*, cp. G. iii. 476 'deserta regna pastorum;' Lucr. v. 1387 'Per loca pastorum deserta atque otia dia:' et then couples the clause loosely to what has preceded. Others join *pastorum aevum*, 'a shepherd life;' in which case et couples *pastorum* and *solis montibus*, as epithets of *aevum* (*pastorale et montanum*): cp. vi. 640 'largior et lumine purpureo.' This suits the position of et better: nor does *pastorum aevum* seem a more questionable phrase than *pastorum montes*. And, as Con. admits, the position of *pastorum* shows that 'it is meant rhetorically to colour the whole verse.'

570, 571. *horrentia lustra*, 'tangled lairs.' *mammis et lacte*, hen-diadys: 'with milk from the breast of a wild mare of the herd.'

576, 577. *crinali auro*, see iv. 138. The tiger's skin could not well serve as a headband: but Virgil means that it was her only ornament.

579, 580. *tereti*, perhaps 'shapely' and so 'well twisted,' for which sense Con. cites Catull. lxiv. 65 'tereti strophio lactantes vincta papillas.' Ellis, however, *ad loc.*, citing Martial xiv. 66 to show that such breast-bands were sometimes made of leather, suggests that 'tereti' may = of smooth leather: so that possibly *tereti habena* = 'with smooth leather thong,' agreeably to the original force of the word; see note to viii. 633. *Strymoniam*, a constant epithet: see Ecl. i. 55, x. 59, G. iii. 345.

590-592. *haec*, Diana's bows and arrows, which she hands to Opis. *violarit*, above l. 277. *Tros Italusque*, 'Trojan and Italian alike.' This virtually = Trojan or Italian: so that Servius' note ('sive eam Troianus interemerit sive aliquis de Aenacae auxiliis') need not imply that he read

'Italusve,' which Con., on the authority of *c* only, prefers to *Italusque* [Med., Pal., Rom., Gud., *b*].

593. *nube cava*, 'enfolding cloud;' cp. i. 516.

595, 596. *levis demissa*, 'speeding lightly down;' cp. Ecl. i. 60. Ribbeck from Med. has 'delapsa:' but Pal., Rom., Gud., *c* give *demissa*, and *b* 'dimissa.' *insonuit*, 'hurtled;' probably referring to the noise of her weapons.

599-602. *compositi numero in turmas*, 'arranged in troops;' cp. vii. 698. *fremit*, of the tramp of horses: 'All o'er the plain the prancing war-horse thunders, turning this way and that, as he chafes against the tightened rein: far and wide the field is bristling with steel, and flashing with uplifted arms.' In *aequore*, *ager*, *campi*, Virgil (more suo) repeats the same idea in varied phrase: cp. i. 174, ii. 453, iv. 69.

606. *protendunt longe*, of spears in rest, projecting in front of man and horse:

'With hands drawn back, they couch the spear,
And aim the dart in full career' (Con.).

612-617. 'Forthwith Tyrrhenus and gallant Aconteus charge furiously (*conixi*) with lance in rest, and, first to fall, come thundering to the ground, crashing and shattering each horse's breast: Aconteus from his seat (*excussus*, cp. vi. 79), like lightning-bolt or heavy shot, is hurled afar, and scatters his life to the winds.' *ruinam*, Med., Pal. 1, Rom., Gud., *b*, *c*: 'ruina' Ribbeck from Pal. 2—a reading which might easily arise from *RUINĀ*, as e. g. the v. l. 'cumulata morte' in iv. 436. *perfracta rum-punt* is a periphrasis for 'perfringunt;' cp. i. 26, ii. 169, vi. 310.

619. *reiciunt parmas*, 'sling their bucklers behind them,' i. e. to protect their backs in flight; cp. 'scuto reiecto' (thrown back as a sign of friendship) Cic. Fam. x. 30. 2 (Watson, 135). The meaning 'throw away' will not suit here, for the Latins turn again directly to charge.

622, 623. *mollia colla* (sc. equorum), 'bending' or 'limber necks;' cp. Ecl. ii. 50, G. iii. 204. *penitus* with *referuntur*, 'flee far away.'

624 sqq. For this description of the alternate advance and retreat of successive waves cp. x. 289. *scopulos superiacit unda*, an inversion for 'scopulis superiacit undam;' cp. 'socios circumtulit unda' vi. 229. *sinu*, 'curling wave;' cp. G. iii. 238.

630. *reiecti*, 'repulsed:' *armis terga tegentes* being = 'reiciunt parmas,' above l. 619.

632. *legit virum vir*, 'each picked out his man' (for single combat); a poetical application of the old military phrase 'vir virum legit,' of a particular kind of conscription (Livy ix. 39. 3, x. 38. 7), which Tacitus (Hist. i. 18) applies to Galba's adoption of Piso 'more divi Augusti et exemplo militari quo vir virum legeret.'

641. *armis* from 'arma,' as iv. 111: see note *ad loc*.

643. *vulnera*, Med., Pal., Rom., Gud., *b*, *c* [Vat. wanting]: see Introd. III, p. xlv.

644. *tantus in arma patet*, 'so vast his martial mould' (Con., verse transl.), cp. 'quantus in clipeum assurgat' l. 284 above. In his note, however, Conington renders 'so vast the front he presents to the weapons

of the enemy,' following Servius' explanation 'tantum patebat in vulnere.'

645. *transfixa*, middle: 'piercing through and through bends him double with pain' (*dolore*, see iv. 679, x. 863).

649-651. *exserta*, middle, as i. 228, iii. 428, etc.; 'baring one breast for fight:' cp. 'exsertae mammae' (of Penthesilea) i. 492. *rapit*, 'whirls.'

654. *fugientia*, 'shot in flight;' see note to x. 418.

660. *pulsant*, 'shake,' i.e. with their tramp along the river's bank (cp. vii. 701), not (as Heyne) by riding over its frozen surface. *pictis*, see vii. 796, viii. 588.

663. *lunatis peltis*, cp. i. 490.

665, 666. *deicis*, aorist (or historic present); cp. Il. xvi. 692 *ἔνθα τίνα πρῶτον, τίνα δ' ὕστατον ἐξενάριξας, Πατρὸς κλεις*; Clytio *patre*, descriptive ablat.= 'Clytio natum;' or perhaps abl. absol., cp. iii. 614. *apertum*, 'unguarded.'

669. *se in vulnere versat*, 'writhes upon his wound;' see x. 488.

680. *pugnatori*, (1) with *cui*= 'cui pugnanti;' i.e. a bull's hide was his dress in war (Con.): (2) with *iuvenco*, 'a fighting (i.e. wild) bull,' which perhaps accounts better for the strong phrase *erepta*, and agrees with the reputation of Ormytus as a mighty hunter; cp. 'bellator equus' G. ii. 145, 'venator canis' xii. 751, and 'pugnator gallus' Plin. N. H. 30. 15. 49, § 142. Elsewhere, however, the word (a rare one) is applied to warriors, e.g. Liv. xxiv. 15 'fortissimus quisque pugnator;' Sil. It. xv. 595 (of Nero the conqueror of Hasdrubal); cp. the Vulgate of Exod. xv. 3 (the Lord is a man of war) 'Dominus quasi vir pugnator.' It is difficult, if not impossible, to say for certain what was Virgil's meaning.

682. *sparus*, according to Servius a 'rusticum telum,' as in the passage cited by him from Sall. Cat. xv. 3, where 'spari,' 'lanceae,' and 'praeacutae sudes' are contrasted with 'militaria arma.' In Sil. It. iii. 388, viii. 521 it is a weapon of rude hunter tribes: in Liv. xxxiv. 15 it is used by a consul (Cato) to push back soldiers who break their ranks. A 'pike' perhaps suggests corresponding ideas, as a rude weapon. The word is obviously akin to Engl. 'spear,' 'spar,' Germ. 'Speer,' 'Sparren,' and Ital. 'sbarra' (a bar, or rail): and Corssen ('Ausspr.' i. p. 525) connects it with Gk. *σπαίρω*, *ἀσπαίρω*, Skt. 'spār-aya-mi' (vibro), 'sphurāmi' (mico, tremo), so that the original meaning would be something brandished or shaken. See also Curtius, 'Gk. Etym.' § 389 (Engl. Tr. i. p. 358) s. v. *σπαίρω*.

684. *exceptum*, 'caught' (as prey by a hunter, cp. vi. 173, etc.): *neque enim*, etc. then accounts for it—'for 'tis easy when a line is turned to flight' (and all is confusion). *exceptum traiecit*, 'excipit et traiecit.'

687-689. *vestra*, i.e. of Ormytus and his tribe, whom she supposes to have threatened to drive the Volscians before them like game. *nomen*, 'glory,' as iv. 94 (if 'nomen' be there read). For *manibus referes* cp. ii. 547, ix. 742.

692. *sedentis*, sc. 'equo,' 'as he rode.'

695. *eludit gyro interior*, 'baffles by an inner (and so shorter) turn,' so as to get behind him while he thinks he is pursuing her; cp. v. 170.

701. *extremus*, sc. 'fallendo:' the Ligurians being proverbial for lying and deceit, which is as it were their life; whence *fallere* by a kind of *παρὰ προσδοκίαν* for 'vivere.' Cp. Cic. Cluent. 26. 72 'hoc sibi Staienus cognomen (Paetus) ex imaginibus Aeliorum delegerat, ne, si se Ligurem fecisset, nationis magis quam generis uti cognomine videretur:' i.e. 'Ligur' and 'Paetus' being two 'cognomina' of the Aelia gens, the former would have seemed only too appropriate for such a scoundrel as Cicero is representing Staienus to be. See also ll. 715, 716 below.

705. *quid tam egregium*? 'A fine thing indeed!' cp. Hor. Sat. ii. 3. 283 (Orelli) 'Unum ("Quid tam magnum?" addens) unum me surpitem morti'—i.e. 'surely it's a small thing I ask.'

708. 'Soon shall you know to whom vainglorious pride brings harm.' *fraudem*, Med., Rom., c; 'laudem' Pal., Gud.: Servius testifying to *fraudem* as the old reading, 'nam fraudem veteres poenam vocabant' (see note to x. 72).

711. *pura*, 'blank' or 'unblazoned' = 'parma alba' ix. 548, where see note. For *purus* see on Ecl. ix. 44.

714. *fatigat*, 'plies,' as i. 316.

716. *patrias artes*, 'your native guile;' see above l. 701.

718. *igneae*, 'with fiery speed,' as l. 746 below; cp. Catull. lxiv. 341 'Flammea praevertet celeris vestigia cervae;' Pind. Isthm. 8. 37 (of Achilles) *χείρας Ἀρεί τ' ἐναλίγκιον στεροπαΐσιν τ' ἀκμὰν ποδῶν*.

721. The hawk is *sacer ales* as an augural bird; 'whom augurs love.'

728. *incitat* [Med., Pal., Gud., δ] is in sense preferable to 'iniicit' [Forb., Goss., Con., from Rom., c]; 'iniicere stimulos' (not 'iras') being, as Ribbeck notes (Proll. p. 368), the natural expression. Ribbeck approves Heinsius' conjecture 'incutit;' an improvement, no doubt, upon 'iniicit,' but unnecessary. The only reason for rejecting *incitat* is the close proximity of *suscitat*: but as in each word both accent and metrical ictus emphasise the *first* syllable, no disagreeable repetition of sound is produced on reading the line; and the case does not seem to call for either conjectural emendation or neglect of superior MS. authority.

731. *nomine quemque vocans*, 'extrema necessitas indicatur' (Servius). This description of Tarcho recalls Thucydides' account of Nicias before the final sea-fight at Syracuse (vii. 69. 2)—*αὐθις τῶν τριηράρχων ἕνα ἕκαστον ἀνεκάλει, πατρόθεν τε ἐπονομάζων καὶ αὐτοὺς ὀνομαστὶ καὶ φυλῇν*—or Homer's picture (Il. iv. 231 sqq.) of Agamemnon encouraging his followers: the language being perhaps suggested by Agamemnon's instruction to Menelaus in Il. x. 67:

φθέγγεο δ' ἥ κεν ἴησθα, καὶ ἐγρήγορθαι ἄνωχθι,
πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον,
πάντας κυδαίνων.

732. *o numquam dolituri* (sc. 'dedecus'), 'hearts that will never feel;' an allusion, probably, to Roman conceptions of the Etruscan character.

735. *quo*, 'to what end,' as ii. 150.

736-740. 'Ay, quick as you are for nightly feats of love, or when the crooked pipe proclaims some Bacchic dance, stand waiting for the feast and cups upon the well-laden board—your joy and pleasure this!—till seers

with favouring voice proclaim the rites, and fat burnt-offerings call you to the forest depths.' *expectate* [Med., Rom., Gud., *b*, *c*: Vat., Pal., wanting] is an ironical imperative—stand waiting for the feast, instead of fighting. Forb., Gossr., Con. adopt '*expectare*' (from a late MS.), which must depend upon *segnes*: the sense then being, 'but you are not slow for Love . . . or to wait for the feast.' *curva tibia*, apparently a 'pipe fitted with a horn bending upwards'; '*cornu adunco tibia*' Stat. Theb. vi. 120.

741. *moriturus*, 'ready to die,' see on G. iii. 501: *et ipse*, as well as his men.

746-750. *igneus*, see above l. 718. *partes rimatur apertas*, 'searches for an unguarded spot,' the throat apparently being selected: see on G. i. 384. *exit*, 'avoids,' 'baffles'; on the construction see v. 438.

751 sqq. From Homer, Il. xii. 200-207, *alte volans* being a translation of *ὑψιπέρης*.

758. *exemplum eventumque*, 'prowess and success.'

761. 'Then Arruns, doomed to fate, all cunningly with poised spear keeps compassing swift Camilla's path, unmarked by her (prior, cp. Ecl. ix. 54), and tries his readiest chance' (of wounding her). *fortunam* = *καῖρὸν*, cp. xii. 920.

766, 767. Partly repeated from v. 441. *improbis* = 'restless,' 'untiring' (see note to G. i. 119)—'for ever brandishing his deadly spear.'

770, 771. *quem pellis*, etc., 'who wore a cloth on which were brazen scales like feathers, and golden clasps.' *aenis squamis*, descriptive ablative. For *in plumam* cp. vi. 42 '*excisum latus rupis in antrum*.' The Parthians cased their horses in chain armour—*ἵππος κατάφρακτος*.

772. *ferrugine*, here of dark blue or purple; see on G. i. 467.

774. *erat*, Con., Ribb., from Med. *b*; 'sonat' Forb., Gossr., from Gud., *c*; Vat., Pal., Rom. wanting here. Thus the MS. evidence is very defective, unless the affinity of Gud. to Pal. (Intro. II, p. xxiv) may be taken into account in support of its reading: 'sonat' finds a parallel in l. 652 above; but perhaps a copyist's recollection of that line may have led to its insertion here; and the imperfect *erat*, on the other hand, looking at the context (*tegebat . . . torquebat . . . collegerat*), seems here the more appropriate expression. Con. follows Forb. in giving to *arcus* the unparalleled meaning 'quiver,' to avoid the alleged discrepancy between *cornu* and *aureus*. But is there any such discrepancy? *cornu* = 'a bow' (e. g. Ecl. x. 59), as being often made of horn (so '*ferrum*,' '*plumbum*,' etc., or in English 'iron,' 'the lead,' 'copper,' etc., become names of objects usually made from those materials): but it does not therefore follow that '*aureum cornu*' would be an unnatural expression. *aureus*, however, need not mean more than 'gilded' or 'adorned with gold'; and may have been suggested by Homer's description (Il. iv. 111) of a bow of horn with gilded tips.

775. *chlamydem sinusque*, hendiadys: 'The rustling folds of his linen cloak.'

777. 'With brodered vest and trews of foreign garb.' *pictus acu*, ix. 582. *barbara*, cp. '*barbarico*' ii. 504 and note *ad loc*. Trousers were Oriental and despised by Romans: hence '*bracatus*' as a contemptuous

epithet, 'o braccatae cognationis dedecus' Cic. Pis. 23. 53; 'Bracatorum pueri' Juv. viii. 234: cp. Tacitus' account (Hist. ii. 20) of Caecina giving offence in the Italian towns 'quod versicolori sagulo, bracas barbarum tegmen indutus, togatos alloqueretur.'

778-782. *se ferret* suggests display; 'to flaunt herself in golden spoil.' The mixture of feminine with warlike motives is very happily touched in this description of Camilla. *venatrix*, 'keen in the chase.' *caeca*, 'blindly,' i. e. careless of the danger; so *incauta* in the next clause.

785 sqq. *Apollo* had a temple on Mt. *Soracte*, at which certain Faliscan families called *Hirpii* (Pliny vii. 2) or *Hirpini* (Varro apud Serv.) offered annual sacrifices, walking barefoot through burning embers.

786-788. 'Whom we above all men (*primi*) worship, in whose honour (*cui*, cp. G. i. 14) the heap of blazing pinewood burns, while we thy votaries, by faith upborne, walk on thick-strewn embers through the very fire.' *multa* 'denotes the thoroughness of the ordeal' (Con.).

793. *inglorius*, because no honour (though no discredit) was to be won by killing a woman: see on ii. 583.

796-798. *ut . . . sterneret, ut videret* are appositional or explanatory of the ideas of 'favour,' 'gift,' implied in *annuit, dedit*; see above on l. 152. *patria alta*, 'his stately home;' cp. ix. 697.

801-804. *aurae*, the 'wind' or 'rush' (*ῥιπή*) of the spear. *exsertam*, see on l. 649 above. *alte acta*, 'driven deep;' cp. x. 850.

809-813. *ille*, as x. 707, G. iii. 425. *sequantur*, conj. in virtual oratio obliqua, 'before (he thinks) the darts can reach him.' *remulcens*, a rare word, apparently suggesting the act of slackening and bending the tail under the body—'dropping his lithe tail.'

819. *purpureus*, 'bright;' cp. i. 591.

820. *unam* is almost an indefinite pronoun, 'one of her companions;' common in Livy (not in Cicero) with partitive genitive, and from the time of Plautus and Terence in more colloquial Latin—e.g. Ter. And. i. 1. 91 'forte unam adspicio adulescentulam,' where it is virtually an indefinite article, like its derivatives 'un,' 'uno,' etc. in modern Romance languages. See 'Manual of Comp. Philology,' p. 26 (3rd edition).

821, 822. *quicum*, the older form of ablative, seen in 'qui-ppē,' 'quin' (*qui ne*), etc.; either locative in form (*quoi*) or abl. increased by *i*, like Greek *οὐτωσί, οὐτωσί*, etc. Here it answers to fem. ablative. *partiri*, historic infinitive representing the imperfect of habit; cp. iv. 421 for both construction and thought here.

826. *succedat*, *petitio obliqua* after *mandata*.

828-830. *non sponte fluens*, 'sinking perforce;' cp. G. iii. 524. *exsolvit se corpore* is usually explained, on the analogy of 'teque isto corpore solvo' iv. 703 and certain passages in Lucretius (i. 810, iii. 597, 696), of the soul escaping from the body: but what is then the point of *toto corpore*? May not Virgil be reflecting Homer's *λύτο γούνατα*, etc.—i. e. the gradual *relaxing* of the limbs as death creeps on? This would agree better with the immediate context, and with the expression *toto corpore*: nor would the use of Lucretian phrases in a different connection be any difficulty—see on Ecl. x. 54. Translate: 'Her whole frame slowly

grows relaxed and chill; her languid neck, her head that feels the grasp of death, she droops to earth, as she lets go her arms.' For *relinquens* [Med., Pal., Gud., *b*, *c*], Ribbeck adopts 'relinquunt,' on the authority of Probus (testified by Servius), a variant which, he argues, could not have arisen from the easier *relinquens* or 'reliquit' [Rom.].

833. *crudescit*, 'grows hotter;' see on G. iii. 504.

836. *iam dudum*, 'all the while,' 'now for some time'—i. e. while all this was going on—not, like *πάλαι*, 'long ago.' See note to ii. 103. *Tri-viae custos*, 'Diana's sentinel' (Con.), i. e. Opis.

839. *mulcatam* [Med., Pal., Rom., Gud., *b*, *c*] = 'beaten,' 'overborne,' 'multatam' (Forb., Gossr., etc.) = 'punished.' 'Mulco' and 'mulcto' (or 'multo') are originally parallel forms to which usage has attached different meanings: so e. g. 'quis,' 'qui,' 'ne,' 'non' (ne unum); *ὅς*, *ὁ* in Greek. From English Mr. Storr cites 'travail' and 'travel,' 'queen' and 'quean,' 'spirit' and 'sprite:' and others will readily occur.

843. *desertae*, 'in solitude;' cp. ii. 714.

845. *reliquit* [Med., Rom.] may perhaps be preferred, as a 'difficilior lectio,' to 'relinquet' [Pal., Gud., *b* 1, *c*], which agrees better with *erit* and *pateris*, below: but the choice seems hardly so clear as most editors suppose. 'She hath not left you dishonoured'—having already (l. 591 above) provided for avenging Camilla.

854. *laetantem animis* [Med.] is so much more appropriate than 'fulgentem armis' [Pal., Rom., Gud., *b*, *c*] that, despite the authority of Con., I follow Ribbeck in allowing internal fitness to counterbalance MS. authority.

857. *tune etiam*, etc., 'shall such as *you* (lit. 'even you') fall by Diana's shafts?' Opis grudges him the honour of such a death: cp. Stat. Theb. x. 908 (Jupiter addressing Capaneus) 'Quaenam spes hominum tumidae post proelia Phlegrae? Tune etiam feriendus?'

860–862. 'And drew it at full stretch, till the curved tips met together, and she touched at once the arrow's point with her left hand, and her breast with the bowstring and her right.' *aequis*, virtually adverbial, = 'pariter;' *manibus* being subdivided into *dextra* and *laeva*. Cp. Homer's description of drawing a bow so that the arrow-head comes up to the bow (and to the hand which holds it):—*Ἐλκε δ' ὁμοῦ γλυφίδας τε λαβὼν καὶ νεῦρα βόεια* *Νευρὴν μὲν μαζῶν πέλασεν, τόξω δὲ σίδηρον* (Il. iv. 123).

864. *una . . . que*, 'at the same time that.'

870. 'And captains borne astray, and troops left all forlorn'—i. e. deprived of their *disiecti duces*.

882. *tuta domorum*, 'the shelter of home;' see note to i. 422.

886. 'Of those that keep the gate with their swords and those that rush upon them'—i. e. those who have got in repelling their friends who try to force a way in after them.

888 890. *urgente ruina*, 'one falling on another'—'*ruina aliorum alios urgente*;' cp. ii. 653. *immissis*, etc.. 'some with blind haste and loosened rein dash headlong on the gates and stubborn (*duros obice*) doors.'

892. **monstrat** 'prompts;' cp. ix. 44.

897. **nuntius**, 'news;' cp. ii. 237. **implet**, 'engrosses' (Storr).

904. **apertos**, 'unguarded;' cp. l. 748 above.

907. **nec longis passibus**, 'no long space.' The plural is used collectively, with an adjective denoting an attribute applicable only to the *collective* sense; cp. 'longos annos' x. 549; Tib. i. 1. 2 'Et teneat culti iugera magna soli.'

915. **moenia vallant**, 'entrench their lines;' i.e. a temporary fort or camp.

AENEIS.

LIBER DUODECIMUS.

Turnus, now the only hope of the Rutulian cause, agrees to meet Aeneas in single fight; Latinus, on the other hand, being willing to make a treaty and give Lavinia to Aeneas. The arrangements for the treaty are concluded, Aeneas and Latinus ratify it with an oath, and the combat is about to begin (ll. 1-215): when the nymph Juturna, Turnus' sister, instigated by Juno (ll. 134-160), incites the wild Rutulians to break the truce. A *mêlée* ensues, in which Aeneas is wounded and retires: while Turnus, making no attempt, as Aeneas has done, to keep the peace, deals great havoc among the Trojans (ll. 216-332). Aeneas, miraculously healed by Venus, returns to the fight to seek Turnus; but Juturna, acting as her brother's charioteer, evades his pursuit (ll. 333-499). After great slaughter on both sides (ll. 500-553), Aeneas threatens Laurentum itself (ll. 554-592): Amata commits suicide (l. 595): and Turnus, his better self and soldierly instincts reasserting themselves, rushes to save the city by claiming the combat with Aeneas (ll. 614-696). He has forfeited sympathy by his former 'violentia:' but the spirit in which he at last resolves to meet his fate (ll. 665-695) compensates for much that has gone before. The remainder of the book (ll. 697-952) is occupied with the duel: Jupiter reconciling Juno to the fate of Turnus, and forbidding Juturna from further interference (ll. 791-886).

The frequency of supernatural intervention is a noticeable feature in this book (e. g. ll. 222 sqq., 411, 468, 544, 784-787), due perhaps (as Con. remarks) to imitation of *Iliad* xix-xxii, where such interventions become more frequent as the story draws to its catastrophe. In the suicide of Amata (ll. 595 sqq.) we may trace the influence of Greek tragedy: while Juturna, like Camilla, is apparently Virgil's own conception.

1-4. *infractos*, cp. x. 731. *promissa*, see xi. 434-444. *se signari oculis*, 'that all eyes are on him.' *ultra*, 'in spite of all' (these discouraging circumstances); cp. ix. 127.

5. *ille* is by some compared with x. 707, etc. (see note *ad loc.*); by others with the 'anticipatory' use of x. 198. But with its use here we may better compare i. 3 (see note), v. 456, ix. 477, 796, x. 385: in all which passages a certain life and vividness is added by the pronoun, scarcely capable of representation in English. Here, e.g., the force is little more than that of 'saucius quidem'—'wounded though he be.' See Wagner, 'Quaest. Virg.' xxi. § 8.

6, 7. *comantes cervice toros* is usually explained as 'comas in torosa cervice'; cp. Catull. lxiii. 83 'Rutilam ferox torosa cervice quate iubam.' *toros* is no doubt a natural expression for swelling muscles (cp. G. iii. 81): but as the general idea of bulging or protuberance gives rise to such other uses as that of a cushion or bed, a knoll or hillock (v. 388), swelling banks (vi. 674), etc., it is possible that by *comantes toros* Virgil may simply mean 'toros comarum'—the swelling, bulging mane of the lion—without any reference to the *muscles* of the neck itself. The 'comantia colla' of l. 86, cited as parallel to *comantes toros*, is really a much simpler and more obvious phrase. *latronis*, 'hunter,' so called because he besets the lion's path like a 'brigand' or 'robber' (the ordinary meaning). There is an older use of the word for a hired soldier or mercenary (Gk. *λάτρης*, *λατρεύειν*), e.g. Plaut. Mil. Gl. i. 1. 74, 76: the transition from which to a guerilla and bandit is natural enough.

11-15. in *Turno*, abl. of circumstance, 'where Turnus is concerned': see note to Ecl. viii. 83. *concipe*, 'seal'; a technical term for the use of formulae of oaths, adjurations, etc.: so 'iusiurandum,' 'vadimonium,' 'preces concipere.'

16. *crimen commune*, 'the charge against us all' (i.e. of unfaithfulness and cowardice).

23. *nec non*, etc., 'Latinus too has gold and a heart to give it.' For *animus* = 'generosity' cp. Cic. Q. F. i. 1. 3. § 10 'Allienus noster est, quum animo ac benevolentia, tum vero etiam imitatione vivendi'; and the phrases 'magni animi,' 'parvi animi,' of liberal or mean persons respectively.

25, 26. *sine me*, etc., 'let me utter these hard sayings without disguise, and yourself lay this to heart.' *hauri*, lit. 'drink in'; cp. *ἐμβάλλω* *θυμῶ* frequently in Homer.

28. *canebant*, see on ii. 124. 'That was the burden of gods and men alike.'

31. *generō: arma*. The hiatus is justified by the pause in sense; see Introd IV, p. liii.

33. *primus*, 'before all.'

34. *bis*, in the battles of books x. and xi. *urbe*, abl. instrum., 'by our city.'

41, 42. *si . . . prodiderim*, 'if it be that I have betrayed' (*ἐάν πως προδεδώκω*). Latinus is afraid that he may have already sealed Turnus' fate by thus resisting destiny.

43. *dividit*, 'parts' (from you); cp. iii. 383.

46. *exsuperat*, i.e. like flame: 'the more it swells, the fiercer burns beneath his healing touch.' *medendo*, see notes to Ecl. ix. 24, G. ii. 239.

47-49. 'Soon as his words found voice, he thus began;' cp. iv. 533.

optime, 'good sir' (ironical). *letumque*, etc., 'let me barter life for fame' (or 'redeem my fame by death'); see on v. 230.

52, 53. 'No goddess mother will be near him now to wrap his flight in mist with a woman's care while she hides herself in baffling shades.'

55. *moritura*, 'with death in view.' The thought of suicide is in her mind, and this is her dying appeal. Ribbeck's conjecture, '*monitura*,' is very infelicitous; see footnote to *Introd.* p. xlv.

57. *honor* is sometimes explained as = 'feeling for' (Gk. *aîdôs*), on the analogy of '*gratia*' vii. 401. But such use of the word for a *moral* quality (like '*pudor*') is unexampled: and it is better to translate 'if you care ought for Amata's honour' (or 'good name').

62, 63. *simul*, 'with you.' *lumina*, 'light of day;' cp. iv. 452, and the Homeric *λείπειν φάος ἡέλιου*.

64-69. 'Lavinia heard her mother's voice, her glowing cheeks bedewed with tears: deep crimson blushes set her all aflame and mantled o'er her burning face. As when some hand hath sullied Indian ivory with bloodred stain, or when white lilies blent with many a rose seem red: such hues the maiden's face displayed.'

72-74. 'Let no tears, O mother mine, nor such ill omen attend me to the battle's stubborn fray; for Turnus is not free to put off his death.'

78. *non . . . agat* is either potential ('he may not'), or optative ('may he not'); not prohibitive ('let him not'), though practically equivalent to a prohibition: see notes to G. i. 456, iii. 435, and cp. note to *Ecl.* ix. 6.

81. Wagner begins the apodosis at *rapidusque*. But he alleges no strict parallel for an apodosis beginning with 'que,' as xi. 912 need not be taken as an apodosis at all. In the examples alleged from prose authors, Forcellini says the reading is uniformly doubtful. Wagner succeeds in showing that the copula generally, 'et,' 'ac' ('atque'), and 'que' is often used when quick or close sequence or even simultaneity is intended, e.g. after the words '*vix*' and '*una*' (*Aen.* ii. 692, xi. 864). But he does not produce a single passage, except that before us, in which a true apodosis is required because a true protasis introduced by an unmistakeable conjunction like '*quum*' or '*ubi*' has gone before. See Wagner, '*Var. Lect.*' in xi. 912, xii. 81; '*Qu. Virg.*' xii. 15, xxxv. 6 [*E. P.*].

84. *anteirent*, conj. after consecutive *qui*—'to match the whiteness of the snow, the swiftness of the wind.'

85, 86. 'Around them stand the busy grooms patting with many a stroke their sounding chests and combing the mane upon their necks.' *plausa*, cp. G. iii. 186. *cavis* suggests the hollow sound made by the hand; cp. ix. 808.

87-91. *squalentem*, 'rough;' see note to G. ii. 348. *orichalco*, 'yellow copper' or 'brass,' the *ορείχαλκος* of Hesiod and the Homeric hymns (see Liddell and Scott, s. v.). The Latins, from a false etymology, often spelt it '*aurichalcum*,' and consequently conceived it to be a mixture of gold and brass: this spelling being required e.g. by the metre in *Plaut. Mil. Gl.* iii. 1. 66, *Pseud.* ii. 3. 21, and adopted by Pliny, N. H. xxxiv. 2. Virgil here, and Horace (*A. P.* 202) restore the right spelling, but retain the short antepenultimate ('*orichalcum*') which the Plautine passages exhibit, as

might be expected in an unaccented syllable of so long a word. *albo*, 'pale.' *aptat habendo*, 'fits for wear;' see on Ecl. ix. 24, G. ii. 239. *cornua*, of the plumes standing out in different directions from the helmet — 'his red horned crest.' For the prosody *ensemquē* see Introd. IV, p. liii. and note to iii. 464. *ipse*, 'with his own hand.'

92. *exin*, Rom., *b, c*: 'exim' Ribb. from Med. (as also vii. 341, viii. 306; cp. Lucr. iii. 160, and Lachmann, p. 148), but the ordinary spelling is justifiable. *columnae*, Med., Rom., *b 2, c*: 'columna' (ablat.) Ribb. from Gud., *b 1*. Vat., Pal., are wanting here. The ablat. is accepted by Con. as the rarer use, and as supported by the testimony of Arusianus (circ. 495 A.D., author of a rhetorical work '*Exempla Elocutionum ex Vergilio, Sallustio, Terentio, Cicerone*').

94. *tremementem*, proleptic, cp. iv. 21 — 'shook it till it quivered.'

97-100. *da sternere*, see on i. 66. *semiviri*, 'unmanly;' cp. iv. 215. *vibratos*, etc., 'curled with hot iron and reeking with perfume.' Cp. Cicero's taunt of the consul Gabinius (Sest. 8. 18) '*unguentis affluens, calamistrata coma*;' and the Puritan description of King Charles I. in Macaulay's ballad of 'Naseby':

'And the Man of blood was there, with his long essencēd hair,

And Astley and Sir Marmaduke and Rupert of the Rhine.'

101, 102. 'Such madness sways him; his features all ablaze shoot sparks; fire flashes from his eager eyes.'

104-106. Repeated almost *verbatim* from G. iii. 232-234; see note *ad loc.*

108. *acuit Martem* is probably a figurative expression for '*parat pugnam*;' cp. '*Martem accendere*' vi. 165, '*Martem fatigant*' vii. 582, '*movent in proelia Martem*' ib. 603, '*Martemque cientes*' ix. 766. Others explain it 'kindles his martial spirit;' cp. xi. 374, 389, and the phrases '*acuisse furores*' vii. 406 (not much of a parallel), '*acuunt iras*' l. 590 below. Virgil is perhaps thinking of Homer's *ἐγείρομεν ὄξυν Ἀρηα* II. ii. 440.

118. *focos et aras*, hendiadys, 'altars of burnt-offering to the gods whom both adore (*communibus*, cp. viii. 275). *focus* = 'a place of burning' (cp. xi. 212), and is almost synonymous with *ara*.

120. The MSS. have '*velati lino*;' but most editors accept the testimony of Servius for *limo*, the 'apron' worn by sacrificing priests; so called, according to Servius, from its waving purple border ('*lima purpura*'), but more probably = '*limus cinctus*,' 'a waistband;' 'limus' being an adjective = 'across' or 'slanting,' whence '*limis (oculis) spectare*,' Greek *λοξὸν βλέπειν*, 'to look askance,' Ter. Enn. iii. 5. 53. No custom of wearing linen is recorded that would justify the MS. reading.

121. *pilata* must = 'armed with *pila* ('javelins'), the characteristic Roman weapon (G. i. 495), and is probably a rare or obsolete term revived by Virgil, only one other passage (Mart. x. 482 '*pilata cohors*') being cited for its use. Servius quotes Varro to the effect that it = 'in close column' as opposed to '*agmen quadratum*.'

129. *spatia*, the 'ground' marked out for each body of men.

131. *studio*, 'in their eagerness.' *effusae*, sc. '*domibus*.'

134. The **Alban** mount, about fourteen miles south of Rome, was afterwards the scene of the 'Feriae Latinae.'

139. Conington thinks that Virgil makes Juturna 'a presiding nymph of lakes and rivers generally:' but the words **stagnis quae fluminibusque praesidet** are only a poetical description of a water-nymph, like 'decus fluviorum' below, l. 142. There was a lake of Juturna near the Fons Numici (vii. 150): and Ovid (Fast. i. 463) implies that there was some pool or water in Rome sacred to Juturna—'Te quoque lux eadem, Turni soror, aede recepit, Hic ubi Virginea Campus obitur aqua;' cp. ib. 708 'Iuturnae lacus.' The similarity of names may have led Virgil to represent her as sister of Turnus: and Ovid would naturally accept this on his authority.

142-145. **decus fluviorum**, 'pride of all streams;' cp. ix. 405. **ut**, 'how.' **ingratum**, 'thankless'—i. e. to those who have entered it. Juno implies that the favours of Jupiter are *ἄδωρα δῶρα*.

148. **cedere res**, 'that success should attend.'

152. **praesentius**, 'more effectual;' cp. G. iii. 458.

155. **honestum**, 'comely,' as x. 133, G. ii. 392.

161-164. The plural nom. **reges** has no verb, being immediately subdivided into two singular nominatives, each with its own verb; cp. xi. 261. Macrobius (Sat. vi. 6) notes it among Virgil's innovations 'quod de duobus incipit dicere et in unum desinit:' but the idiom is as old as Homer, e. g. Od. xii. 73-101 Οἱ δὲ δῶυ σκόπελοι, ὁ μὲν οὐρανὸν εὐρὺν ἱκάνει κ.τ.λ. . . . τὸν δ' ἕτερον σκόπελον κ.τ.λ. Transl.: 'And now the chiefs came forth, Latinus of majestic frame on four-horse chariot borne, his gleaming brows girt by twelve golden rays, emblem of his ancestor the Sun; Turnus with two snow-white steeds.' **solis avi** need not be inconsistent with vii. 47 sqq. (where Latinus is son of Faunus the son of Picus, and great-grandson of Saturn): for Circe, daughter of the Sun, was fabled to have been in love with Picus (see note to vii. 189), and Faunus may have been represented as their offspring. The Sun would then be Latinus' great-grandfather on the mother's side, Saturn on the father's.

165. **crispans**, 'brandishing,' here denotes the mere carrying in the hand; cp. i. 313, from which this line is repeated.

169. **pura in veste**, 'with unspotted robe;' see note to iv. 518.

172-175. 'They turned their faces to the rising sun, and strewed salt barley cakes, scoring with the steel the victims' foreheads, and pouring libations on the altar.' For **conversi ad solem** cp. viii. 68, and Soph. O. C. 477 Χοὰς χέασθαι στάντα πρὸς πρώτην ἥω. **conversi**, middle; see on iii. 428. For **fruges salsas** see ii. 133; and for the sacrificial procedure generally, vi. 245; Hom. Od. iii. 445 (Merry); and Liddell and Scott, s. vv. ἀπάρχεσθαι, κατάρχεσθαι. **libant**, i. e. 'libando sacrant.'

179, 180. **iam melior**, 'more favourable now' (than heretofore). **torques**, see on iv. 269.

181, 182. 'Ye springs, too, and floods I call, ye powers of heaven above, whate'er ye be, and every god that haunts the dark-blue sea.' **religio**, 'binding power' (see on G. i. 270), here abstract for concrete, 'quicquid religiosi est.' Cp. Agamemnon's appeal (Il. iii. 276 sqq.) to Zeus, the Sun, Rivers, Earth, and the powers below: and for the invocation of springs and

streams, Cic. N. D. iii. 20, 52 'itaque et Fontes delubrum Maso ex Corsica dedicavit et in augurum precatatione Tiberinum, Spinonem, Almonem, Nodinum, alia propinquorum fluminum nomina videmus.'

183-186. 'If haply victory shall pass to Turnus.' *cesserit*, cp. iii. 297. *rebelles* ('renewing war') is pleonastic with *arma* referent; cp. 'retro referri' G. i. 200.

187. *nostrum* is predicate: 'if Victory wills the day to be ours.' *Martem*, 'fortune of war,' as in the phrase 'aequo Marte pugnatum est.'

192-194. 'My gods, my worship will I bring; let sire Latinus still hold sway, still bear his ancient rule: the sons of Troy shall build me a town, and fair Lavinia grace it with her name.'

198-201. *genus duplex*, Phoebus and Diana. *Ianus* presided over treaties. *sacraria*, 'the shrine of grisly Dis,' i. e. his abode or realms: cp. Stat. Theb. iii. 246, where Jupiter calls heaven 'Arcem hanc aeternam, mentis sacraria nostrae.' *sancit*, 'ratifies,' and so 'enforces by his bolt;' cp. Liv. xxiii. 8 'sanguine Hannibalis sanciam Romanum foedus.' *medios ignes*, 'this altar-fire between us.'

203, 204. *volentem*, like *ἐκόντα*, 'of my own will,' if I can help it. *effundat* gives the notion of melting—'though it melted earth into sea in one common deluge, and blended heaven with hell.'

206-211. *ut*, 'as surely as.' *imo stirpe*, see on G. ii. 379. *posuit*, 'has lost;' cp. viii. 329. *dedit gestare*, see note to i. 66.

214. *in flammam*, cp. xi. 199. *viscera* here probably = 'the entrails' (*exta*).

216-218. *iamdudum*, 'all the while,'—i. e. while these preparations were being made; cp. xi. 836. *tum magis*, sc. 'miscentur;' 'the more so, when on nearer view they see them ill-matched in strength.' *non viribus aequis* seems rightly explained by Wagner as ablat. of quality = 'viribus impares:' though Conington will not admit the appositeness of his quotation from Tac. Ann. i. 13 'Tiberio nulla vetus in Arruntium ira; sed divitem, promptum, artibus egregiis et pari fama publice suspectabat.' Cp. also Aen. iii. 618, vi. 640.

219-221. *adiuvat*, sc. 'motum animorum.' It seems unnecessary to say that *progressus Turnus* = 'progressio Turni:' for the sense is that Turnus himself, instead of inspiring confidence, increases their dismay. *tabentes* ('wasted'), Ribbeck and most editors from *c* and some later codices: 'pubentes' [Med., Pal., Rom., etc.] having no point here.

227. *haud nescia rerum*, 'knowing well her task.'

229. *talibus*, 'such as we are,' i. e. their equals in strength.

231, 232. *omnes* is predicate. 'See! these Trojans and Arcadians are all their force—these, and yon men of fate, Etruria foe to Turnus.' *fatales* appears an ironical allusion to the oracle which bade the Etruscans choose a foreign chief (vii. 502); which oracle, Juturna implies, will be a false guide. The Etruscans hated Turnus for sheltering their tyrant Mezentius (viii. 493).

233. 'Scarce have we a foe (for each), did we meet them with half our force.' (*alterni*, lit. 'every other man of us'). *habemus* denotes a fact,

the proportion between the two armies; *congregiamur*, the contingency of a battle.

234-237. 'Aye, Turnus' name to heaven shall rise,
Devoted to whose shrines he dies,
On lips of thousands borne;
We, as in listless ease we sit,
To foreign tyrants shall submit,
And our lost country mourn' (Con.).

aris, dative; cp. xi. 440. *per ora*, see on G. iii. 9. *lenti*, see on Ecl. i. 4. For *arvis*, Med. i, Gud. give 'armis;' cp. i. 550.

242, 243. *precantur infectum*, 'pray the truce had ne'er been made;' cp. for construction x. 503. *infectum* is a negative, not a privative word: its meaning therefore is 'not done,' rather than 'undone' in the sense of cancelled.

245-250. 'To this Juturna added yet a sharper spur, and sent in heaven a sign, most potent of all that wrought with cheating omen on Italian hearts. Jove's golden bird aloft (*volans*) in the ruddy sky was chasing river-fowl and all the feathered crew in noisy crowd: when suddenly he swooped upon the stream, and gripped a lordly swan with his rapacious claws.' *litoreas aves* are swans: cp. the original in Homer, Il. xv. 690 ἄλλ' ὥστ' ὀρνίθων πετεηνῶν αἰετὸς αἰθῶν ἔθνος ἐφορμᾶται ποταμὸν πέρα βοσκομενάων, and Aen. i. 393 sqq. The 'cycnus excellens' betokens Turnus.

252. *convertunt clamore fugam*, 'wheel screaming round;' cp. v. 582, viii. 216.

258. *expediunt manus*, 'make ready their hands' (for fight); cp. 'arma expedient' iv. 592, and Sall. Jug. 105. 4 'igitur se quisque expedire, arma atque tela temptare, intendere;' where Kritz explains '*se expedire* est se accingere ad pugnam, omissis et abjectis iis, quae impetum impedire possunt.'

259-261. *hoc erat*, like Gk. ἦν ἄρα, referring back to the time of prayer; cp. ii. 664. *accipio*, sc. 'omen.' *improbis*, 'rapacious,' as above l. 250: Aeneas being the eagle.

263. *penitus profundo*, 'far away over the deep' (abl.): or 'into the deep;' cp. G. ii. 290, and 'penitus in nubila' above, l. 256.

267-269. *sonitum*, etc., 'the whirring cornel hurtled through the air, nor missed its mark. No sooner done, than rose a mighty cry: confused was all the crowd, and hearts grew hot with wild alarm.' *cunei*, properly of the rows of spectators in a theatre; cp. v. 288, 340, etc.

270-272. *ut forte, ὡς ἔτυχεν*, 'as haply stood;' cp. v. 329. *una tot, μία πολλούς*, cp. Aesch. Ag. 1455 ἰὼ, ἰὼ παράνουσ Ἑλένα Μία τὰς πολλὰς, τὰς πάνν πολλὰς Πυχὰς ὀλέσας ὑπὸ Τροίᾳ.

273-276. 'One of these, a handsome youth in glittering arms, the spear struck full in the waist, where the belt rubs against the belly and the buckle grips its meeting edges; right through his side it passed, and stretched him on the yellow sand.' *horum unum* takes up the construction of '*hasta volans*,' interrupted by another sentence. *sutiles* probably denotes a leather belt with metal plates stitched to it, such as ladies wear now. *laterum iuncturas*, according to Con., are 'the ribs:' but Virgil has obviously in

mind Iliad iv. 132, where Athene directs Pandarus' arrow aimed at Menelaus, ὅθι ζῶσσι τῆρος ὀχῆτες Χρύσειοι σύνεχον καὶ διπλῶος ἤντετο θώρηξ.

279-281. *caeci*, 'blindly:' cp. ii. 357. *hinc* . . . *inundant*, 'on the other side comes a deluge of Trojans,' etc. *pictis armis*, xi. 660.

283-286. *diripuere*, 'they have stripped the altars,' i.e. of the charred brands and fire for extempore weapons; cp. v. 660. *ferreus imber* is from Ennius: cp. Milton, 'Par. Lost,' iii. 324 'sharp sleet of arrowy showers,' and Gray, 'The Fatal Sisters,' stanza 1:

'Now the Storm begins to lower,
(Haste, the loom of Hell prepare,)

Iron sleet of arrowy shower

Hurttles in the darkened air.'

ferunt, 'they sweep off;' cp. Ecl. ix. 51. *focos*, 'braziers.' *infecto foedere* (see above on l. 243), ablative absolute:—'Latinus takes his outraged gods, and leaves the truce unmade.'

289-292. *regem*, 'a "Lars," or petty prince of Etruria' (Kenn.). On the construction *avidus confundere* see Ecl. v. 1. *adverso proterret equo*, etc., 'startles by riding at him (*equo*, abl. instr.): back springs Aulestes, and stumbles, poor man, in the altars behind, falling head and shoulders upon them.'

294. *trabali*, 'vast as a beam' and so 'ponderous:' cp. 1 Sam. xvii. 7 'the staff of his spear was like a weaver's beam.'

296. 'He has it now: a better victim this for the mighty gods.' '*Habet!*' or *hoc habet!* was the exclamation over a gladiator wounded to death; cp. Ter. And. i. 1. 56 'certe captus est; habet!' *melior*, i.e. than sheep or oxen: cp. Ovid. Fast. vi. 162 (of a pig sacrificed for a child) '*hanc animam vobis pro meliore damus;*' and for the converse idea, Aen. v. 483.

300. *occupat os flammis*, 'dashed the flame into his face;' cp. x. 699.

305. *pastorem*, *primaque*, etc., see note to x. 734. Wagner (Q. V. xxxiv. 2) says of such combinations that, by interposing a copula between things not distinct or at all events not opposed, you gain an apparent weight for the second, because the very use of the copula seems to imply that it is something more than has been already said.

309, 310. See x. 745, 746, from which the lines are repeated. Ribb. from Pal. here reads '*conduntur:*' but Med., Rom., Gud., *b*, *c* give *clauduntur*, as in the other passage.

311. *inermem*, 'unarmed,' to show his peaceful intention.

314-317. *faxo*, see 'Manual of Comp. Phil.' p. 221 (3rd ed.). *haec sacra*, the solemnities of the truce, by which Turnus was bound to fight Aeneas: 'these rites have now made Turnus mine.'

319-322. 'Lo! on the chief (*viro*, dative) a whizzing shaft came flying—sped by what hand, who drove it whirling home, no man could tell; what chance it was or hand divine, that gave such glory to Rutulians.' *turbine*, of the 'rush' of a missile, cp. xi. 284. From ll. 797, 825 below it may be inferred that a mortal hand drew the bow, but Juturna instigated the archer; as, e.g. Athene instigates Pandarus to shoot at Menelaus, Iliad iv. 93 sqq.

327. *molitur*, 'takes the reins in hand.' The word is found with accus. of the instrument handled ('fulmina' G. i. 329, 'bipennem' G. iv. 321, 'ignem' Aen. x. 131), the material work produced ('arcem' i. 424, 'muros' iii. 133, 'classem' ib. 6), or the effect produced ('iter' vi. 427, 'viam' x. 477, 'letum' xii. 852); the prevailing notion being that of *labour* or *difficulty*. Connected with the same root (originally MAR) are 'mōla,' 'a mill,' 'mōlestus,' and 'mōles' (for change of quantity cp. 'sēdile,' 'sēdes'): the latter of which words, though usually implying huge bulk, sometimes = 'difficulty': e. g. Aen. i. 33; Liv. xxv. 11 (Hannibal before Tarentum) 'via, quae in portum per mediam urbem ad mare transmissa est, plaustris transvehans naves haud magna mole'; Tac. Ann. xiii. 35 'sed Corbuloni plus molis adversus ignaviam militum quam contra perfidiam hostium erat.' The charioteer Metiscus was with him (l. 469 below); but Turnus in his ardour takes the reins himself.

330. *raptas ingerit*, 'snatches up and pours spear after spear upon the flying foe:' repeated from ix. 764. The spears must be lying at his feet in the chariot.

331-336. 'As when at furious speed along cold Hebrus' stream the bloody War-God clashes his shield and, kindling strife, lets loose his maddened steeds: they on the open plain outstrip the winds, while Thrace to its utmost bound groans beneath their trampling feet; around move gloomy-browed Affright, and Wrath, and Guile, the god's attendant train.' *increpat*, Pal., Gud., *ῶ*; Servius; 'intonat' Med., Rom., *c*: cp. Sil. Ital. xii. 684 (of Hannibal) 'clipeoque tremendum Increpat, atque armis imitatur murmura caeli.' The attendants of Mars are suggested by Iliad iv. 440 Δεῖμός τ' ἡδὲ Φόβος καὶ Ἔρις ἄμοτον μεμανία, Ἄρεος ἀνδροφόνου κασιγνήτη ἐτάρῃ τε. Thrace is the 'terra Mavortia' (iii. 13): so Chaucer in the 'Knights Tale' (Palamon and Arcite) l. 1964, speaks of

'The gret temple of Mars in Thrace,
In thilke cold and frosty region,
Ther as Mars hath his sovereign mansion.'

344, 345. *paribus armis*, the two brothers being equipped alike. *conferre* and *praeverttere*, poetical infin. of purpose (see note to i. 527) after the previous clause. *Con.*, less probably, makes them depend on *paribus*, 'arms equally fitted for fighting on foot or horseback'; cp. Ecl. vii. 5.

351, 352. 'Tydides paid him another price for his daring deed; and now he looks no longer for Achilles' steeds.' *alio pretio*, i. e. death.

357. *dextrae*, etc., 'wrenched the sword from his hand and dyed its bright blade deep in his throat.'

364, 365. *sternacis*, 'restive,' 'apt to throw'; cp. 'cap-ax,' 'vor-ax,' etc. Edoni, 'Thracian' (a tribe on the Strymon).

370. *adverso curru*, 'as the chariot drives against the wind.'

371, 372. *spumantia frenis*, 'foaming at the bit'; cp. iv. 135. *animis frementem*, 'shouting in his pride.'

374-376. *resectum*, 'exposed.' *degustat*, 'grazes'; cp. Iliad iv. 139 Ἀκρότατον δ' ἄρ' οἷστος ἐπέγραψε χροῖα φωτός.

379. *rota et axis*, hendiadys, 'the wheel with onward speeding axle.'

386. 'Supporting each other step with a long spear.' *alternos*, i. e. of

the wounded leg. *gressus*, cognate accus.; cp. Sil. Ital. vi. 79 'Lapsantes fultum truncata cuspidē gressus.'

388. 'And bids them use the speediest remedy,' lit. 'way for help' (dative).

389. *secent*, conj. in *petitio obliqua* after *poscit*.

394. *dabat*, 'offered,' as Gk. *ἔδιδον*.

395-397. 'But he, to postpone the fate of a dying parent, preferred to learn the virtue of herbs and the healing craft, and to practise in obscurity an art unknown to song.' *depositi*, according to Servius, because dying men were laid upon the ground before the door, in hope of some passer-by being able to do something for them: cp. Ov. ex Pont. ii. 2. 45 'Iam prope depositus, certe iam frigidus, aeger Servatus per te, si modo server, ero;' Cic. Verr. ii. 1. 2 'itaque mihi videor magnam et maxime aegram et prope depositam reipublicae partem suscepisse.' *proferret*, cp. Hor. Od. i. 15. 33 'Iracunda diem proferet Ilio Matronisque Phrygum classis Achillei.' *mutas*, as opposed to *augurium citharamque*; so Cicero (De Or. iii. 7. 26) calls sculpture and painting '*mutae artes*' in contrast to oratory.

400-404. *ille* anticipates *senior*; see on x. 198. 'He, the aged leech, with dress girt up and twisted back in doctor-fashion.' *Paeōnium* (*Παιωνίαν*) is trisyllable; see vii. 769. *trepidat* expresses the fussy activity of old Iapis; *sollicitat*, his fumbling action.

405-410. 'No happy chance directs his hand; no aid his patron god bestows: louder and louder on the plain swells up the savage din, and nearer comes the ill. E'en now they see the air all thick with dust; horsemen ride up, and spears rain thick amid the camp; and dismal rings the shout of men that fight and fall in stubborn fray.' *horror*, of sound, as ii. 301. *stare*, 'a mass of dust;' see note to vi. 300.

412, 413. *dictamnum*, 'dittany;' mentioned by Cicero (N. D. ii. 50. 126, following Arist. H. A. ix. 6. 1) as a herb sought by wounded goats in Crete. *puberibus*, etc., 'a plant with growth of downy leaves and bright purple flower.'

417-419. *hoc*, etc., 'with this she tinges water poured out in a bright caldron.' *panaceam* (*πᾶν ἀκεῖσθαι*), a healing herb or anodyne, in Greek *πανακεία*, *πάνακες* (neut. of *πανακῆς*), and *πάναξ*. Lucr. iv. 124 has '*panaces*' (nom. plur.), 'all-heal:' see Munro, *ad loc.*

420-424. *fovit*, 'bathed,' as x. 838; cp. G. iv. 230. *quippe*, 'in very truth,' cp. i. 59, and Cic. Mil. 12. 33 '*movet me quippe lumen curiae! novae rediere in pristina*, 'returned afresh as before' (lit. to its former state).

425. *properate*, 'bring quickly;' cp. G. iv. 171.

427-429. *arte magistra*, 'my master-skill;' cp. viii. 442. *maior*, i. e. 'quam ego:' 'Some higher power, some god, is working here.'

430. *incluserat*, 'at once encased;' cp. viii. 219.

432-434. *habilis*, 'fitted to;' cp. i. 317. *armis*, from '*arma*;' 'he clasps Ascanius in his mailed embrace:' cp. Tac. Hist. i. 36. 2 '*ut quemque affluentium militum aspexerant, prensare manibus, complecti armis*;' and for an analogous figure, Cic. Att. xii. 35 *ad fin.* '*te vehementer rogo, ut hanc cogitationem toto pectore amplectare*.' *oscula*, 'lips,' as i. 356.

435-437. *verum*, 'real,' 'honest toil,' as opposed to that which 'beats the air.' *defensum dabit*, 'shall defend you well;' see on i. 63. *inter praemia*, 'amid rewards,' i. e. where they are to be found: 'where high guerdons may be won' (Storr).

443, 444. *Antheusquē*, see *Intro.* IV, p. lii, and note to iii. 464. *caeco pulvere*, 'blinding dust;' cp. iii. 203 '*caeca caligine*.'

450-455. 'He flies, hurrying his dark lines upon the open plain. As when a storm bursts forth, and clouds sweep landward o'er the deep; the hapless rustics quake with fear, afar foreboding ill: 'twill root up trees, and lay the corn, and make the land a waste: before it fly the winds and waft its roaring to the shore.' *atrum*, of the distant appearance of the host: cp. vii. 466, 525; Hom. *Il.* iv. 281 *Δήϊον ἐς πόλεμον πυκινὰ κίνυντο φάλαγγες Κυνάεαι*. *abrupto*, middle; see on i. 246: and for *sidere* cp. xi. 259, G. i. 311.

457. *cuneis coactis*, 'forming wedge-like columns;' see vii. 509 for a different sense.

464. *morti*, probably dative 'of motion to' (cp. ii. 398, x. 555): though the phrase '*sterneret morte*' xi. 796 suggests the possibility of *morti* here being an archaic ablative (as '*sorti*' G. iv. 165); and some so-called examples of this dative probably *are* ablative, e.g. '*leto*' viii. 566, x. 319, '*somno*' G. iv. 432. '*Terrae*,' however, in x. 555 must be dative; and the comparison of '*fundat humi*' i. 193 suggests that the idiom arises from the dative in its early locative sense being transferred (as e.g. the locative abl. G. i. 430, etc.) to the expression of direction towards; cp. *Ἀϊδι προΐαψαι*. The construction in Latin is as old as Plautus, who has (*Capt.* iii. 5. 34) '*atque ob sutelas tuas te morti misero*:' cp. Hor. *Sat.* ii. 5. 49 '*si quis casus puerum egerit Orco*.'

465. *pede aequo*, 'foot to foot;' cp. '*haeret pede pes*' x. 361. *congressos* is aorist = 'those who meet him,' and there is virtually no tense distinction between it and *ferentes*; the two (as Mr. Storr points out) being = '*nec comminus nec minus pugnantes*.'

468. *virago*, 'warlike maid:' used of Pallas by Ovid ('*belli metuenda virago*' *Met.* ii. 765), and Statius ('*regina bellorum virago*' *Silv.* iv. 5. 23); of Diana by Seneca (*Hippol.* 54); and of a stout serving-maid by Plautus (*Merc.* ii. 3. 78 '*ego emero matri tuae Ancillam viraginem aliquam*'). It is not, as sometimes supposed, a longer form of '*virgo*,' but a formation from '*vir*,' analogous to '*farr-ago*,' '*aur-ago*,' the termination (connected with '*ago*') implying 'composed of' or 'made like to.' See Corssen, '*Ausspr.*' ii. p. 520. '*Virgo*' is referred to another root; see *Intro.* p. viii, note 1.

469, 470. *media inter lora*, 'between the reins,' which are passed round his body. *temone*, for the whole chariot: *Metiscus* would be flung out to the side or behind, not, as Con. seems to think, on to the *pole* between the horses.

475-477. *nidis*, 'nestlings;' cp. G. i. 414. *stagna*, 'tanks,' or 'fishponds' about large country houses: cp. Hor. *Od.* ii. 15. 2-4 '*undique latius Extenta visentur Lucrino Stagna lacu*.' This description of the swallow is apparently original: cp. for similar touches of nature iv. 254, viii. 408, 456.

481. 'Nor less did Aeneas track each winding turn to meet him.'

484. *temptavit*, 'tried to match.' Aeneas is on foot.

489. *levis cursu*, 'light-speeding,' i. e. a light horseman; cp. xi. 512.

491. 'Aeneas stopped, and crouched behind his shield:' see on x. 412.

494, 495. *subactus*, 'goaded by their treachery.' *diversos*, 'away from him.'

501. *aequore toto*, 'over all the plain;' see on ii. 421.

505-508. 'Rutulian Sucro met Aeneas—that fight first checked the Trojan onset—but stayed him not for long: for Aeneas caught him on the side, and drove the cruel sword through the ribs that fenced his breast, the quickest road of death.' *loco statuit*, cp. 'stare loco' G. iii. 84 (which is the corresponding middle or passive), and the frequent pleonastic use of 'manu.' *et crates pectoris* explains *costas*.

513, 514. *ille*, Aeneas. *nomen* and *genus* are in loose apposition to Onyten: 'one of Echion's line, from Peridia's womb.'

516. *Lycia* was 'Apollo's own domain' (see iv. 143) in virtue of his temple at Patara: cp. Hor. Od. iii. 4. 62 'qui Lyciae tenet Dumeta natalemque silvam, Delius et Patareus Apollo.'

519, 520. *potentum*, 'the great,' τῶν δυνάτων. *munera* [Pal., Rom.], 'the duties,' i. e. 'the life of the great,' is perhaps preferable to 'limina' [Med.], 'the thresholds of the great;' for the latter may have arisen from a recollection of Hor. Epod. 2. 7 ('Forumque vitat et superba civium Potentiorum limina'), or Pers. i. 108 ('maiorum ne tibi forte Limina frigescant'). Servius read 'munera.'

522. *lauro*, abl. of respect; 'thickets of rustling laurel;' cp. iii. 442.

525. *iter*, cognate accus.; 'each marking out its path of ruin.'

527. 'Wrath boils and seethes within; breasts burst with rage, that cannot yield; and all their might goes forth into each blow.' The metaphor is from water boiling up in a closed vessel; cp. l. 831 below, iv. 532: the language being suggested by Lucr. iii. 297 (of angry lions) 'Pectora qui fremitu rumpunt plerumque gementes, Nec capere irarum fluctus in pectore possunt.' That which is so full as hardly to contain itself is said 'rumpi;' cp. Ecl. vii. 26, G. i. 49.

529-531. *sonantem*, 'vaunting,' i. e. (literally) sounding forth the names of; cp. Sil. It. ii. 491 'primaque sonant te voce minores.' and for the idea implied Mart. v. 17. 1 'Dum proavos atavosque refert et nomina magna.' It need not be supposed that Murranus is actually 'reciting his genealogy on the field of battle:' but only that his habit was to boast of his ancestry—'solitum iactare.' Servius' explanation, that Murranus' name 'recalled' those of his ancestors, seems improbable. *scopulo* is explained by *atque*, etc.—'with a very rock, a huge stone flung with force.'

532-534. 'As he lay 'neath reins and yoke the chariot dragged him on; above him sped with rapid tramp the horses' hoofs and trode him down, unmindful of their lord.' *nec memorum* may = 'et etiam immemorum;' but Wagner is perhaps right in classing it with 'nec opinatus' = 'non opinatus,' and 'nec ullus' = 'nullus;' cp. Ciris 270 'Cui Parcae tribuere nec ullo vulnere laedi' (Q. V. xxxii. 12).

535-538. 'Turnus met Hyllus charging on in overweening pride, and

launched a shaft at his temples gold-encased: right through his helmet passed the spear and in his brain stood fast.' *aurata*, because he wore a gilded helmet.

546, 547. 'Here didst thou find the goal of death; 'neath Ida was thy lofty home: thy lofty home in far Lyrnesus, on Laurentian soil thy grave.' The idea is perhaps suggested by Achilles' words over the slain Iphition (Iliad xx. 390) *Ἐνθάδε τοι θάνατος, γενεὴ δέ τοι ἔστ' ἐπὶ λίμνῃ Γυγαίῃ, ὅθι τοι τέμενος πατρώϊόν ἐστιν*: but Virgil imparts new pathos to its expression by the repetition of *domus alta*, a touch which some critics (e.g. M. Sainte-Beuve, 'Nouveaux Lundis,' ii. p. 192) think was suggested by Homer's repetition shortly before (ib. 371-372) of the words *εἰ πυρὶ χεῖρας ἔοικεν*. Perhaps, however, this is no more than a coincidence. *mortis metae* is like Homer's *θανάτοιο τέλος*, 'death, the end or goal'; for the explanatory genitive cp. 'decus aevi' Ecl. iv. 11, 'aram sepulcri' vi. 177, etc.; and for the plural *metae*, i. 278, iii. 429, v. 171, x. 472. The 'metae' were three conical wooden cylinders, in shape like cypress-trees (Ov. Met. x. 106 'metas imitata cupressus'), at the end of the low wall ('spina') which ran down the middle of a race-course. The ground-plan of a small circus (that of Maxentius) on the Via Appia, showing this arrangement, is still preserved. A bas-relief in the Vatican Museum shows the position of the 'metae;' but their shape is more clearly seen on a marble in the British Museum. See Dict. Ant. s. v. 'Circus;' Burn's 'Rome,' pp. 295, 297.

548. *totae adeo*, 'yea, all;' see on G. i. 24.

552, 553. 'Each as he may, the heroes strive with all their might. No stay, no rest: in conflict grim they onward press' (or 'strain,' cp. ii. 220).

554. *mentem*, 'thought,' as i. 676.

558, 559. *acies*, sc. 'oculorum;' cp. iv. 643. *impune quietam*, 'in undisturbed repose.'

560-562. *imago*, the mental 'image' or 'thought.' *tumulum capit*, i. e. 'concionabundus,' 'takes his stand upon a mound.'

565, 566. *hac stat*, 'is on our side' ('*hac ex parte*'). Virgil borrows from Ennius, Ann. 283 'Non semper vestra evertet; nunc Iuppiter hac stat.' *mihi*, dat. ethicus; 'let me find none slower to advance because the plan is sudden.' Others take it with *subitum inceptum*.

570-573. 'Am I forsooth to wait till Turnus deign to stand my onset, and choose to meet me once more, that beaten man? Here stands the head and front, the key of this nefarious war. Bring torches quick; demand our bond with flames.' For *hoc caput*, *haec summa*, cp. vi. 129. *Laurentum* is not, strictly speaking, the cause of the war (l. 567): and the attack on it as such seems only a poetical device for giving Turnus a motive to face Aeneas again.

575. *dant cuneum*, 'form a wedge;' see note to i. 63.

582. *bis*. For the first treaty, with Aeneas' envoy Ilioneus, see vii. 249 sqq.

585. *trahunt*, 'would fain drag.'

587-592. 'As when a shepherd has traced bees to their nest in the cranny of a rock and has filled it with pungent smoke: the bees within, in anxious plight (*trepidæ rerum*, see on i. 178), run hither and thither through their waxen camp, stirring their wrath with buzzing loud: foul

odours spread from cell to cell, dim murmurs fill the hollows of the rock, and smoke uprises through the open air.' From Apoll. Rhod. ii. 130 sqq. *latebroso pumice*, cp. v. 214. *ater odor* is variously rendered, (1) literally, 'black' or 'murky odour,' i. e. the odour of black smoke; (2) metaphorically, as above, 'foul odour;' cp. 'atrum Timorem' ix. 719. The juxtaposition of *murmure caeco* (on which see note to x. 98) gives some colour to the view that *ater* is also 'an artificial confusion between the impressions on different senses' (Con.): but the metaphorical association of light with what is bright and pleasant, darkness with what is foul and unpleasant, is so common, that this seems a more natural explanation. Professor Nettleship ingeniously suggests that *ater* may be a mistake for 'acer,' as in Lucr. iv. 122 'acrem odorem,' vi. 747 'acri sulphure,' vi. 792 'acri Nidore offendat nares:' but there is no hint of such a v. l. in MSS. *vacuas auras*, the 'open' air, as distinct from the inside of the bees' dwelling: cp. 'aëra vacuum' G. iii. 109.

600. 'Herself, she cries, the cause, the guilty cause, the source of all this woe.'

603. *nodum informis leti*, 'the hideous death-noose;' cp. Eur. Hipp. 802 *βρόχον κρεμαστὸν ἀγγούνης*. The genitive is a descriptive epithet. The form of Amata's suicide is no doubt suggested by those of Jocasta, Phaedra, etc. in Greek tragedy.

605. For *flavos* [all MSS.] most recent editors accept 'floros' on the testimony of Servius, who appeals to the authority of Probus (Introd. p. xxviii) for this 'antiqua lectio,' and cites Attius and Pacuvius for the phrase 'flori crines;' to which Con. adds Naevius 50 'Ut videam Volcani opera haec flammis fieri flora.' The word, however, had by Virgil's time so completely disappeared from use (except as a proper name, Florus), that it seems a strong measure to introduce it in defiance of MSS, on authority which (as we only have Probus at second-hand through Servius) is not substantially older than that of the MSS. themselves; particularly where (unlike a parallel case in vii. 773) such change is not necessary to amend the sense. Servius *may* be right, and Probus *may* have had access to an earlier and better recension than that represented by our MSS. (see Introd. p. xxiv); but this possibility is all that can be set against the positive evidence of the recension which *is* accessible to us in those MSS, and on which our text must rest in default of further information.

612, 613. Omitted by Med., Pal., Rom., Gud., *b* [Vat. wanting]; repeated almost *verbatim* from xi. 471, 472. Gossrau defends their genuineness, (1) as avoiding the ending of a paragraph with the participle *turpans* (shown by Wagner to be un-Virgilian); (2) because repetition with a change of one or two words is in Virgil's manner; (3) because the pause in one MS. at any rate [Med.] comes at the bottom of a page, where a copyist might have accidentally omitted two lines. There is probable force in these reasons; but on the only available evidence we have no choice but to mark the lines as doubtful.

616. *successu equorum*, 'his steeds' victorious course.' Servius and Heyne explain it 'displeased at the slow pace of his horses;' but cp. the use of 'successus' in ii. 386, v. 210, 231.

621, 622. *diversa*, 'distant;' see note to iii. 4. *adductis habenis*, ablative absolute; 'wildly drew the rein to halt.'

630. 'Not less your muster-roll of slain,
Nor less your share of fame' (Con.).

632-634. *dudum* almost='nuper,' the reference being to Juturna's action just before this last outbreak (ll. 222 sqq.); see note to ii. 103. *fallis dea*=*λανθάεις θεὰ ὄψα*, 'you hide your godhead.'

637. *quid ago?* cp. ii. 322, iv. 534.

638-640. *me voce vocantem*. This detail is omitted in the account of Murranus' death above (ll. 529-534): but *ingentem atque ingenti vulnere victum* (see on x. 842) agrees with that account, and this allusive style of narrative, though unlike the directness of the Homeric epic, is natural to Virgil.

648. This line as it stands (in all MSS.) may be scanned in two ways:

(1) Sancta ad vos animā atque istiūs inscia culpaē.

(2) Sancta ad vos animā atque istiūs inscia culpaē.

Each involves a metrical licence elsewhere unexampled—viz. the lengthening of the final syllable of *animā* before a vowel (in hiatus), or of *istiūs* in the unemphatic syllable of a foot (in thesi). The first of these, however, is more *possible* than the second: for hiatus and the lengthening of short final syllables in arsi are both recognised metrical licences (Intro. pp. lii, liii), and the only difficulty lies in their combination. Virgil may have been influenced by the uncertain quantity of some final syllables (e.g. -ā, fem. nom., Greek -η) in Ennius and the earlier poets, and have felt at liberty to scan *animā* (nom. sing.) as Ennius did, in which case we should have an ordinary hiatus. Lachmann (on Lucr. ii. 27) suggests the repetition of 'anima' after 'atque:' Ribbeck adopts the correction 'nescia' for *inscia*: and Munro suggests the insertion of the interjection 'a!' between *anima* and 'atque.' But the difficulty is not hopeless enough to justify departure from unanimous MS. authority.

651. *adversa*, i.e. as he met them: 'with an arrow wound in full view upon his face.'

655-658. *excidio*, trisyllable; see note to i. 22. *mussat*, 'hesitates;' cp. l. 718 below, and with infin. xi. 345.

659, 660. *tui fidissima*, 'your staunchest friend;' cp. 'tuus inimicus,' 'invidi mei,' 'nostri minores,' in which cases the adjective becomes virtually substantive. Others suggest that the genitive is used with *fidissima* (adjective) on the analogy of either 'fiducia tui,' or 'tui amantissima'—the latter, however, being virtually a substantive, as 'tui amans,' 'your lover.' *exterrita*, 'maddened;' cp. G. iii. 149.

662-664. *sustentant aciem* (sc. 'suorum'), 'maintain the fight:' so Tac. Ann. i. 65. 8 'Caecina dum sustentat aciem, suffosso equo delapsus circumveniebatur.' Wagner understands *aciem* as='impetum hostium.' *circum hos*, etc., 'round them on either side press thronging hosts, and drawn swords, a bristling crop of steel' (cp. vii. 526).

665-671. 'Amazement seized on Turnus, and his mind was troubled with the varied picture of misfortune, as he stood in fixed and silent gaze. In his heart swelled at once a mighty tide of shame, and frenzy mixed with

grief, and love by madness spurred, and conscious prowess. Soon as the shadows broke, and light returned upon his soul, he flung his kindling eye-balls' troubled glance toward the walls, and from his car looked back upon the town.' For obtutu see vii. 250: for amōr, *Introd. IV*, p. lii: and for rotis = 'curru,' *G. iii.* 170.

672-675. 'Lo! a spire of eddying flame from floor to floor went streaming up to heaven as it seized a tower: a tower that his own hand had reared with beams compacted well, and wheels below, and gangways stretched above.' Cp. the description (*ix.* 530 sqq.) of a similar moveable tower on wheels.

678. 'I am resolved to meet Aeneas, and to suffer all the bitterness of death.'

680. *ante*, 'first,' before death comes. *furorem*, cognate accusative.

684-687. The simile is borrowed from *Il. xiii.* 137 sqq., where the rush of Hector on the Greeks is compared to that of a stone, "Ὁν κε κατὰ στεφάνης ποταμὸς χεῖμαρρος ὥση Πήξας ἀσπέτω ὄμβρῳ ἀναιδέος ἔχματα πέτρης. Virgil, *more suo*, elaborates Homer's description, by giving three alternative causes of the stone's fall—'rent by the wind, washed down by furious rain, or sapped by stealing lapse of years.' Con. takes *avulsum vento* as the only immediate cause of the stone's dislodgement, *imber* and *vetustas* as alternative causes for its being originally loosened. *mons improbus* (see on *G. i.* 119) renders Homer's ἀναιδὲς πέτρη; cp. *Od. xi.* 598 *lāas ἀναιδῆς*, 'the pitiless stone' (of Sisypheus).

694, 695. 'Whate'er the fortune of the day, 'tis mine to bear; better that I alone, not you, should atone for broken truce, and try the hazard of battle.' *verius*, 'fairer;' cp. *Hor. Sat. ii.* 3. 312; *Epp. i.* 1. 11, 7. 98, 12. 11. *foedus luere* is a condensed expression for 'poenas rupti foederis luere.'

701-703. 'Huge as Athos, huge as Eryx, huge as father Appennine himself, what time he roars with all his quivering oaks, and lifts his snowy head rejoicing to the skies.' Athos is 6350 feet high, and the highest point of the Appennines 9500. Eryx is only 2184, but its position as an isolated peak (now Monte S. Giuliano), rising in the midst of a low undulating tract, makes its elevation appear greater than it really is, and causes it to be regarded, in modern as well as ancient times, as the loftiest mountain (after Etna) in the whole island. Homer (*Il. xiii.* 754) compares Hector to a snow-clad peak—ὤρμήθη ὄρεϊ νιφόεντι ἐοικώς: Milton, like Virgil, makes such a simile more graphic by localising it, e.g. 'Par. Lost,' iv. 987:

'Satan dilated stood,

Like Teneriff or Atlas, unremoved.'

Gossrau, thinking the comparison of Aeneas to Athos, etc. hyperbolic, makes Virgil compare the clash of Aeneas' arms to the roar of trees on the mountain ('tantus intonat armis . . . quantus intonat Athos, quum fremit ilicibus')—a forced and unnecessary interpretation: for there is nothing unnatural in the comparison of heroic stature to a mountain.

709. *cernere* = 'decernere' l. 695; 'fortunam ferro cernere' and 'vitam ferro cernere' are cited from Ennius; cp. *Ann.* 544 'Olli cernebant magnis de rebus agentes.' Sallust (*Cat. lix.* 5) has 'meminerit se contra latrones

inermes pro patria, pro liberis, pro aris atque focis suis cernere:' and Seneca (Ep. vi. 6. 3) says, 'ne te longa differam, quaedam simplicia in usu erant, sicut "cernere ferro inter se" dicebant[ur]. Idem Vergilius hoc probabit tibi "ingentes . . . cernere ferro," quod nunc "decernere" dicimus. Simplicis illius verbi usus amissus est.'

710-714. ut, 'when.' *invadunt Martem*, i.e. 'ineunt pugnam:' 'they close with ringing clash of brazen shields.' *fors et virtus miscentur in unum*, 'chance and valour each play their part;' lit. are mingled together: cp. 'coit in unum' ix. 801, x. 410. Virgil means that of the many blows given and received, some are due to the combatants' prowess, others to chance, in so furious a combat.

718. *mussant*, 'muse in doubt;' cp. l. 657 above.

720-722. Cp. G. iii. 220 sqq., where the same ideas are worked out in a different form. *obnixi*, 'with all their might;' cp. x. 359 and G. iii. 222.

725-727. 'Jupiter himself holds up two scales of even poise, laying therein the divers destinies of the twain, to see whose the doom of defeat, which weight is carried down by death.' *examine*, the 'tongue' of a balance; cp. Pers. i. 6 'examenque improbum in illa Castiges trutina;' v. 101 'certo compescere puncto Nescius examen' (to check, or steady the index at some fixed point). *labor*, 'defeat,' as x. 111: *et . . . letum* then expresses the same idea in different words, *et* being explanatory, as in viii. 209 and often. Virgil follows Homer, Il. xxii. 209-213 (where Zeus weighs δύο κῆρε τανη-λεγέος θανάτοιο for Achilles and Hector) in making the condemned scale heavier: Milton, in a parallel picture ('Par. Lost,' iv. 996 sqq.), where the powers of Satan and of Gabriel are weighed in the balance, has perpetuated a different idea, viz. that the unsuccessful fate is *lighter*—'The latter (Satan's) quick up flew, and kicked the beam.'

728, 729. 'Turnus hereon springs forth, little recking of mischance (lit. thinking that he could do it safely), with full weight rises to his high uplifted sword, and strikes.' For *emicat* cp. v. 318; for *corpore toto*, x. 127; for *consurgit in ensem*, ix. 749.

732-734. *ni . . . subeat* is the protasis to a clause implied in *deserit*, 'fails him (and would cause his death) unless:' see note to vi. 348, and cp. Ecl. ix. 38, 45. *ignotum*, 'unfamiliar,' i.e. not his own tried sword: as shown in following lines.

737. *dum trepidat*, 'in his haste;' cp. ix. 418.

739, 740. *arma dei Vulcania* = 'arma dei Vulcani;' cp. 'Tyrrhenus tubae clangor' viii. 526; 'Tyrrhena regum progenies' Hor. Od. iii. 29. 1; 'Graia victorum manus' Epod. 10. 12. Con. cites Soph. O. T. 243 τὸ Πυθικὸν θεοῦ Μαντείον, Eur. Rhes. 651 Τῆς ὕμνοποιοῦ παῖδα Θρήκιον θεᾶς. *futtilis*, 'brittle;' see note to xi. 339.

742, 743. 'So Turnus madly traverses the ground (lit. makes for different parts of it) in flight, circling now here, now there, in wayward course.'

748. *trepidique*, etc., 'and hotly presses step by step upon his flying foe.'

750, 751. *puniceae pennae*, see on G. iii. 372. *venator canis*, 'a hound;' so 'bellator equus' G. ii. 145, 'latrator Anubis' Aen. viii. 698:

cp. Sil. It. iii. 294 'Ceus pernix cum densa vagis latratibus implet Venator dumeta Lacon aut exigit Umber.'

753-755. at vividus Umber, etc., 'close to him, open-mouthed, keeps the keen Umbrian (hound), and all but grasps the prey, and snaps his jaws like one that grasps, yet idly bites the air.' The Umbrian hounds are described as sure and keen-scented, but cowardly. iam iamque, see on viii. 7 8.

761. si quisquam, 'if any one soever.' Besides its ordinary use in negative or quasi-negative (e.g. interrogative) sentences, or after comparatives, quisquam is used in relative or conditional sentences where the barest minimum justifies an affirmative: e.g. Cic. Cat. i. 2 'quamdiu quisquam erit, qui te defendere audeat, vives;' Phil. viii. 4 'laberis, quod quicquam stabile aut iucundum in regno putas.'

764. ludicra, 'sportive,' i.e. such as were contended for at the 'ludi.' Virgil is imitating Homer, Iliad xxii. 159 sqq. ἐπεὶ οὐχ ἱερήιον οὐδὲ βοείην, Ἀρνύσθην, ἃ τε ποσσὶν ἀέθλια γίγνεται ἀνδρῶν, Ἀλλὰ περὶ ψυχῆς θεόν Ἔκτορος ἱποδάμοιο.

769-771. Laurenti divo, Faunus (vii. 47 sqq.); to whom sailors would offer, not as a sea-god, but as protector of their homes. For the practice here alluded to cp. Hor. Od. i. 5. nullo discrimine, 'without regard' (to its sanctity). puro, 'clear,' 'unobstructed;' see note to Ecl. ix. 44.

772, 773. 'Here stood Aeneas' spear; hither its force had borne and stuck it fast, and kept it in the tough root.' fixam, proleptic; cp. iii. 236 'tectosque per herbam Disponunt enses.' impetus is the subject of both verbs; the force which brought it being said to keep it there. The idea is borrowed from Iliad xxi. 171 sqq. where Achilles' spear, aimed at Asteropaeus, is fixed in a bank.

779. fecere profanos, 'have desecrated,' i.e. by cutting down the sacred tree (l. 770).

782, 783. discludere morsus roboris, 'to unclothe the grip of the solid wood.'

784 sqq. Cp. Iliad xxii. 276, where Athene restores to Achilles his spear aimed at Hector.

788-790. 'The chiefs elate, with arms and courage new supplied, one trusting in his sword, the other keen with towering spear, stand face to face, all breathless with the strife.'

794, 795. 'Full well you know, and own it yourself, that Aeneas must reach (lit. is due to) Heaven as a hero-god, and that Fate uplifts him to the skies.' indigetem = δαίμωνα: so Servius, 'indigetes sunt dii ex hominibus facti;' and Macrobius in Somn. Scip. i. 9 uses the word simply to translate Hesiod's δαίμονες (Op. et D. i. 121) in this sense of deified mortals. 'Indiges' was thus a natural title of Aeneas (as of Romulus) after apotheosis; cp. Liv. i. 2. 8 ' (Aenean) Iovem Indigetem appellant;' Tib. ii. 5. 44 'cum te veneranda Numici Unda deum caelo miserit Indigetem;' Ovid. Met. xiv. 607 'fecitque deum (Aenean); quem turba Quirini Nuncupat Indigetem.' The 'Di Indigetes' (deified heroes) are invoked among other protectors of Rome; e.g. Liv. viii. 9. 5; G. i. 498. Corssen derives 'indiges' (whence 'indigitare,' 'to call upon a god;,' 'indigitamenta,'

'sacred books of ritual') from the root AG (Skt. 'ah'), 'to speak,' which he also finds in 'aio' (= 'ag-io'), 'ad-ag-ium,' 'axamenta,' etc.: and considers it = indiget-s = indiget-us (past part of a form 'indigo'), i. e. 'invoked.' The form 'indigens' on a Pompeian inscription (C. I. L. I, Elog. xx.) he considers a mistake—due, it might be, to false analogy from 'quoties,' 'quotiens,' etc. Another derivation, however, is suggested by Preller, viz. from 'indo' (old form of 'in') and 'genus:' according to which 'indigena' (l. 823 below), 'indigens,' 'indiges,' would be three successive variations of the same word with the meaning 'native' or 'indigenous.' See Conington's note here.

797. 'Was it meet that a god should be profanely wounded by a mortal hand?' *mortali* is equivalent to a 'subjective' genitive (dealt by a mortal); see note to xi. 82. In l. 815 below, Juno implies that Juturna drew the bow: but see note to l. 321 above.

799. The plural *victis* generalises the idea—'and strength be waked in vanquished men' (Con.). As might be expected, one MS. (b) has 'victo.'

801, 802. The negative applies to both clauses: 'let not such grief gnaw silently at your heart, nor let me oftentimes hear from those sweet lips the burden of dull care.' For *ne* [Med., Pal. 2, Gud.] Ribbeck reads 'ni' [Pal. 1], and places these two lines after l. 832; an unnecessary change, which, as Conington remarks, 'removes from Jupiter's speech the one touch of playfulness which shows that he means to conciliate even where his commands are peremptory' (Appendix on Ribbeck's Prolegomena, p. 487). edit [Pal. 1, Gud.], conjunctive, analogous to 'sim' (siem); cp. Hor. Epod. 3. 3, Sat. ii. 8. 90; and see 'Manual of Comp. Philology,' p. 186 (3rd edition).

810, 811. *nec tu videres*, ἐπεὶ οὐκ ἂν ἴδοις, 'else you would not see me;' the protasis ('nisi haec ita essent') being suppressed. *digna indigna*, 'every kind of wrong;' cp. ix. 595.

817. 'Sole cause of awe assigned to heavenly gods.' *superstitio* = 'object of awe;' cp. the uses of 'religio' G. i. 270, note. *reddita*, 'appointed;' see note to iii. 333. On the oath by Styx see vi. 324, and note *ad loc.*

820. *tuorum*: the Latin kings traced their descent to Saturn, father of Jupiter; see vii. 48.

823 sqq. Virgil ingeniously reconciles the importance which he has throughout assigned to the Trojan element in the origin of Rome with the fact that in the Augustan age there were so few traces of this element in language, dress, or names:

'Nor garb nor language let them change
For foreign speech and vesture strange,
But still abide the same;
Let Latium prosper as she will,
Their themes let Alban monarchs fill;
Let Rome be glorious on the earth,
The centre of Italian worth;
But fallen Troy be fallen still,
The city and the name' (Con.).

830. 'Thou art indeed Jove's sister, Saturn's other child! so vast the waves of wrath that surge within that breast.'

835, 836. *commixti*, etc., 'the Trojans shall only be mingled in the mass and settle down therein' (as e.g. water sinks down into and is absorbed by sand). *corpore* is best illustrated, not (as Gossrau) by xi. 313, but e.g. by vi. 727 '*magno se corpore miscet*,' and its general use for a whole composed of united parts.

838-840. 'The blended race that thence shall rise,
Of mixed Ausonian blood,
Shall soar alike o'er earth and skies,
So pious, just, and good:
Nor evermore shall nation pay
Such homage to your shrine as they' (Con.).

845, 846. *pestes*, 'fiends.' *Dira*e, the Greek '*Ἀρά* (*Ἀρά δ' ἐν οἴκοις γῆς ὑπαὶ κεκλήμεθα* Aesch. Eum. 417); 'a personification of the avenging 'curses' that wait on crime: for which latter sense cp. Hor. Epod. 5. 89 '*diris agam vos: dira detestatio Nulla expiatur victima*;' Tac. Ann. vi. 24. 3 '(Drusus) ubi expes vitae fuit, meditatae compositasque diras imprecabatur.' On the parentage of the Furies see vi. 250. The two unnamed here are of course Allecto and Tisiphone. *nox intempesta*, see G. i. 247.

850-852. *apparent*, 'wait;' a technical term for the attendance, e.g. of lictors on a consul, whence '*apparitor*.' *mortalibus aegris*, G. i. 237. *molitur*, 'wields,' as though it were a thunderbolt; cp. '*fulmina molitur*' G. i. 329, and see note to l. 327 above. In G. iii. 551 Tisiphone is the bearer of plague: the Eumenides in Aeschylus claim the power of averting it and other ills (Eum. 938 sqq.).

854. *in omen*, 'as an omen;' cp. vi. 42, vii. 13.

857-859. *felle veneni*, 'poisonous gall;' cp. '*herba veneni*' Ecl. iv. 24. *incognita*, 'longe fallente sagitta' ix. 572.

862-864. 'Shrinking suddenly to the shape of a puny bird, that oftentimes perched by night on tombs or lonely roof-tops sounds late into the darkness its ill-omened note.' For the description of the owl cp. iv. 462, G. i. 402: for *quondam* see on ii. 367; and for *importuna*, on G. i. 470.

869. *stridorem et alas*, 'whirring wings' (hendiadys).

873. *durae*, 'hard-hearted.' Juturna reproaches herself for the immortality which obliges her to forsake and survive her brother (Kenn.).

879, 880. *quo?* why? (to what end?), as ii. 150. *possem*, optative.

882-886. '"Immortal! can the thought be true?

O brother, have I joy but you?
O would the earth but yawn so wide
A goddess in its depths to hide
And send her to the dead!"

Thus groaning, in her robes of blue
Her head she wrapped, and plunged from view
Down to the river's bed' (Con.).

dehiscat, demittat, Med., Rom., Gud., *b, c* and Pal. corr.: '*dehiscet*' Ribbeck from Pal. 1; but cp. x. 675: '*demittit*' Pal. 1, from which Ribbeck

infers 'demittet.' *fluvio*, her own stream, flowing from the lake Juturna; see above on l. 139.

887, 888. *contra*, sc. 'Turnum.' *ingens*, accus. neut.; not (as Servius) nom. masc. *arboreum*, 'like a tree;' cp. 'telo trabali' l. 294.

889. 'What now the next delay? Why, Turnus, now draw back?' *deinde*, *ἔτα, ἐπὶ τούτοις*; cp. iv. 561.

891-893. *facies*, 'shapes;' see on i. 658. *contrahe*, etc., 'muster all your skill and all your courage.' *clausumque*, Med., Rom., Gud., *β, c*: 'clausumve' Ribb. from Pal.: cp. v. 709.

898. 'Set for a boundary in the field, to settle disputes about (lit. for) the land.' Virgil in this passage is following partly Il. xxi. 405 sqq., where Athene hurls at Ares a huge stone, *Τὸν ῥ' ἄνδρες πρότεροι θέσαν ἔμμεναι οὐρον ἀρούρης*: partly Il. xii. 445 sqq., where Hector brandishes a stone that two mortals of a later day could hardly lift on to a waggon.

901, 902. *ille* . . . *heros*, see on x. 198, and cp. Il. v. 308 *αὐτὰρ ὃ γ' ἥρως Ἔστη γυνὲξ ἐριπών*. *torquebat*, 'tried to hurl.' *cursu concitus*, 'running at speed,' to give impetus to the throw.

903, 904. 'But he knew not his old self as he moved or ran or raised his arm or flung the monstrous stone.' For *se cognoscit* cp. Lucr. vi. 1214 'Atque etiam quosdam cepere oblivia rerum Cunctarum, neque se possent cognoscere ut ipsi.' *manus* [Ribb. from Med., Rom., Gud. 1] is preferable to 'manu' [Pal., *β, c*], because the line then describes two distinct actions; and Virgil evidently wishes to describe every movement of Turnus, who is as it were in a sort of stupor or dream.

906, 907. 'Then the hero's stone likewise (*ipse*, i. e. in its turn), as through void air it spun, reached not the measure of its cast nor carried home its blow.' *inane*, the Lucretian term for the 'void' in which atoms come together, is here used loosely for the air, as once by Lucretius himself (ii. 116) of the air in which the motes in a sunbeam move about ('the apparent void,' Munro); the 'inane vacuum,' or real 'void,' being shortly afterwards (ib. 151, 152) contrasted with the 'waves of air.'

908-914. 'And as in dreams, where drowsy rest has sealed the eyes at night, we seem to try in vain to ply our eager course, and sink back helpless in mid effort; dumb is the tongue, in every limb the wonted powers fail; no sound or word comes forth: e'en so from Turnus, wheresoe'er his valour sought a way, the Fury withheld success.' The hint of this simile is from Il. xxii. 199 sqq.; the language and rhythm recall Lucretius, iv. 453 sqq.; see on i. 51. *notae* = 'solitae,' as i. 684. *sensus*, 'feelings,' as iv. 422.

920. *sortitus fortunam oculis*, 'choosing his opportunity with his eye;' cp. xi. 761. *corpore toto*, as above l. 728.

921-923. *murali*, etc., 'less loud the roar of stones from battering engine cast, less loud the rattling thunder-peal.' *dissultant*, of the bursting sound.

924, 925. *oras*, the 'edge' or 'border;' see on G. i. 47. *extremos orbes*, the 'outer edges' of the 'circular layers,' one upon another, which formed the shield: this being the weakest part.

941, 942. *infelix*, 'fatal' or 'ill-omened;' cp. iii. 246, and see x. 495 sqq.

for the story of the belt of Pallas. *cingula*, synonymous with *balteus*, is introduced for the sake of adding the further detail *notis bullis*.

946-949. *hausit* has pluperfect force with *postquam*; 'after he had gazed his fill;' cp. 'hauriat hunc oculis ignem' iv. 661. *indute*, vocative by attraction; see on ii. 283. *immolat*, 'as a victim required by justice' (Con.).

952. Repeated from xi. 831 (of Camilla). Servius explains *indignata* with reference to the fact that both Turnus and Camilla die young, and so prematurely: as e.g. the souls of infants are represented 'flentes in limine primo' in the world below, vi. 427 (see note *ad loc.*), and the soul of Lausus quits his body 'maesta' x. 820. So Homer, of the death of Patroclus (Il. xvi. 856), *Ψυχὴ δ' ἐκ ρεθέων παμμένη Ἀϊδόσδε βέβηκεν ὄν πόντον γούωσα, λιποῦσ' ἀδροτῆτα καὶ ἥβην*. But is not the idea in all these passages more general, that the soul is loath to quit light and life, and the 'warm precincts of the cheerful day'?



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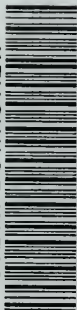
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